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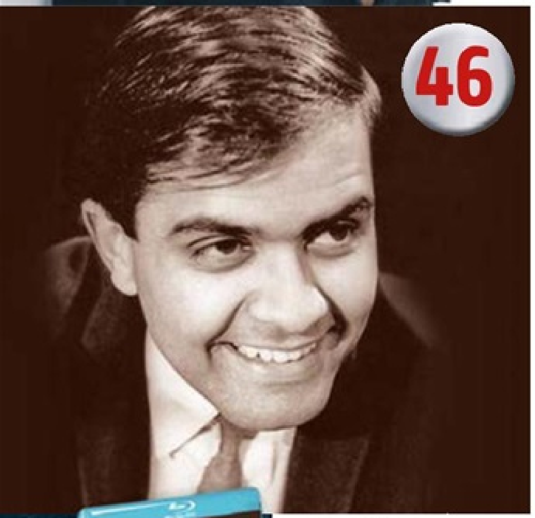

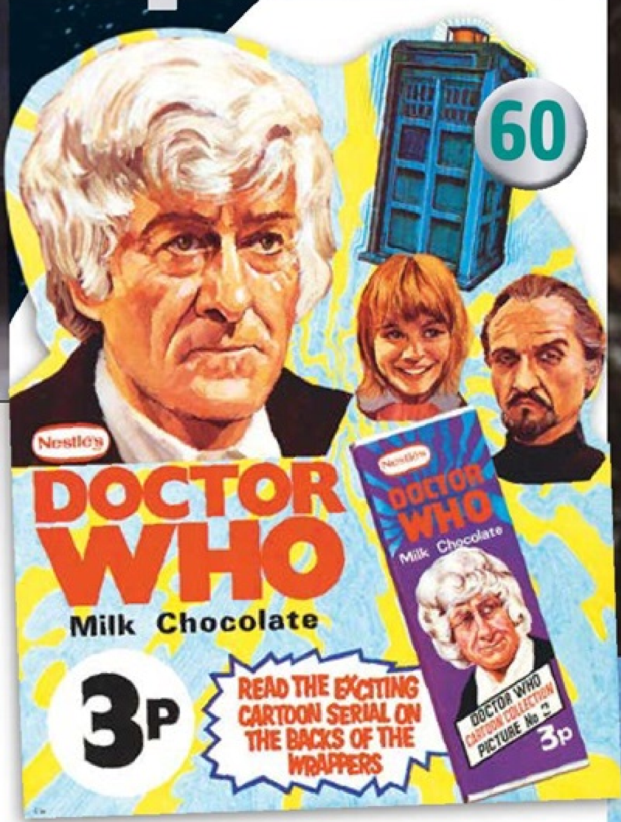
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Fact – the first occasion on which we see the 'Time Lord Victorious' is when the Doctor wins big at backgammon in *Marco Polo*.

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Welcome

DWM 556

Doctor Who fans abhor a vacuum. This first became clear to me in the early 1990s, when the programme began what proved to be a long exile from terrestrial television. The phrase 'wilderness years' appears inside inverted commas in this issue, with good reason. A lot of us actually felt spoiled in this era of affordable VHS releases and satellite-channel repeats, but at this time the most direct and innovative response to the show's disappearance from BBC1 came from Virgin Publishing. The *New Adventures* books, which first stirred the imaginations of both prospective and seasoned novelists 30 years ago, were regarded by many fans as a canonical extension of the television series.

DOCTOR WHO
THE MISSING ADVENTURES
INVASION OF THE CAT-PEOPLE
GARY RUSSELL

I must admit that I was so absorbed by the aforementioned VHS tapes and satellite screenings that the launch of the *New Adventures* made little impact on me. I suppose I was too busy catching up on what I'd missed of *Doctor Who*'s past to even consider that these novels may have pointed towards its future. In those days I was more of a purist than I am now, but this conservatism did end up influencing one of the books in the spin-off series of *Missing Adventures*. I was having a conversation with author Gary Russell about the manuscript for his next *Doctor Who* novel and expressed surprise at the title he'd chosen. I forget what it was, but I do remember thinking that it just didn't sound *Doctor Who*-y enough. "You can't call it that," I said. He raised both eyebrows at my impertinence and replied, "Why not?" Digging myself even deeper, I told him that if the books were to be perceived as a legitimate continuation of *Doctor Who* then they should have legitimate-sounding titles. "*Doctor Who* stories are called things like... *Invasion of the Insect Men*," I said, plucking the words out of thin air. "They just are." This presumably percolated in Gary's mind, because his book was eventually published with the title *Invasion of the Cat-People*. On one hand I suppose I can claim to have made a very small influence to the *Missing Adventures*. On the other hand, it's probably a good thing that I was never formally entrusted with any creative decisions relating to the novels or the TV series, as I suspect neither would have progressed very far.

There were many other ways to fill the gaps left by the absence of the TV show. While watching Derek Handley's excellent telesnap version of *The Power of the Daleks* on the recent Blu-ray I was reminded that these were a labour of love for Derek and fellow fans long before the BBC brought them to a wider audience. Both the telesnap and animated reconstructions go from strength to strength, and I'm very much looking forward to *Fury from the Deep*.

Doctor Who continues to innovate away from the television screen. While we wait for the Thirteenth Doctor to return in *Revolution of the Daleks*, there's plenty to enjoy in BBC Studios' *Time Lord Victorious*. This ambitious, multi-layered adventure is being told by a variety of licensees across numerous platforms. Here at **Doctor Who Magazine** we're making our contribution with *Monstrous Beauty*, a Ninth Doctor comic-strip adventure that begins in this issue's supplement. Over the following pages you'll find a comprehensive guide to all the *Time Lord Victorious* strands and an interview with James Goss, who devised the overall narrative.

The next issue will lead with an exclusive on *Daleks!*, the YouTube series bringing a whole new dimension to the *Time Lord Victorious* saga. All we can say about the series at this point is that it looks very promising indeed.

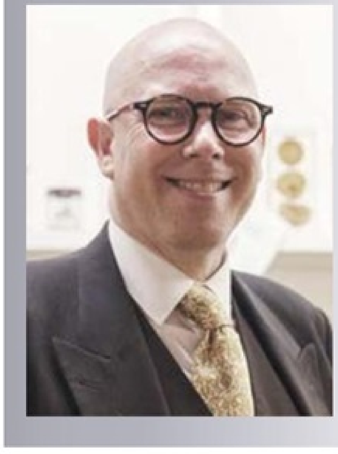
DWM 557 is on sale 15 October and *Daleks!* launches in November. Are we ever far away from new *Doctor Who*? Let's hope not.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

John J Johnston

John begins our coverage of *Time Lord Victorious* on page 14. "It was a huge pleasure to interview some of the talented people involved in this project," he says. "I've watched the series my entire life, and it's been marvellous to witness the sheer level of enthusiasm for bringing this additional narrative layer to the Doctor's adventures."



Pip Madeley

On page 62 Pip reviews the latest Second Doctor adventure to be reconstructed on DVD and Blu-ray. "With the release of *Fury from the Deep*, virtually half of Patrick Troughton's lost episodes have been animated," says Pip. "Hopefully it won't be too long before we can fill even more of those gaps on our shelves. Yes, even *The Space Pirates*."

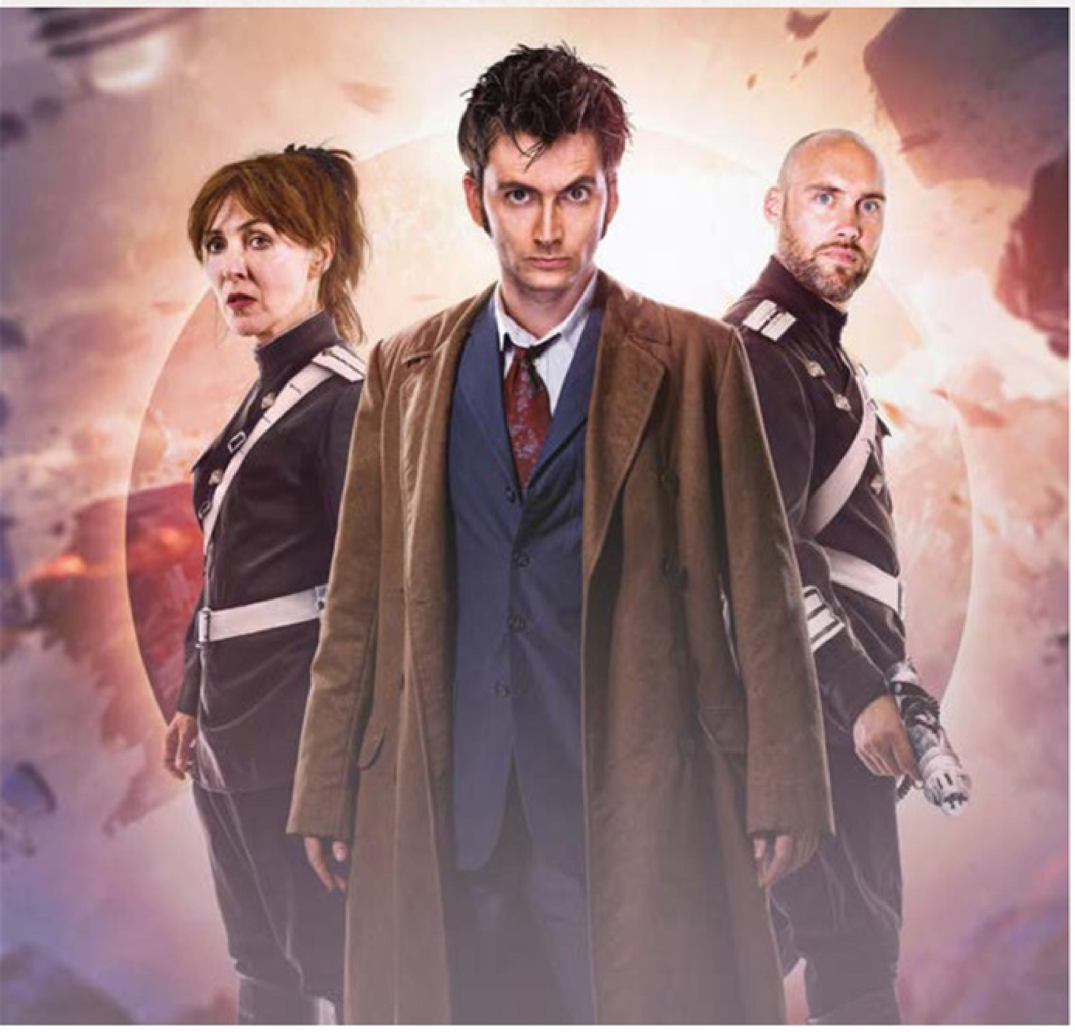
John Ross

John is the artist on *Monstrous Beauty*, the *Time Lord Victorious* comic strip that begins in this issue's supplement. "It's a lot of fun drawing the Ninth Doctor and Rose again," he says, even though the deadline was daunting. "Fortunately writer Scott Gray gave me a lot of wild and wacky things to illustrate so all those double shifts passed pretty quickly!"

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Dalek Universe



New full-cast audio adventures starring David Tennant as the Tenth Doctor are on the way from Big Finish Productions. The nine-part series is due for release in April 2021.

In *Dalek Universe* the Doctor is accompanied by Anya Kingdom and Mark Seven, with appearances from the Daleks and their creator Davros, together with Mechonoids (as seen in *The Chase*, 1965) and Movellans (*Destiny of the Daleks*, 1979).

"This is the first full season of *Doctor Who* adventures starring David Tennant as the Doctor in over ten years," says producer David Richardson. "It's also a huge celebration of the work and imagination of Terry Nation [the writer who created the Daleks in 1963], as the Doctor is pulled out of time, sent back to the era before the last great Time War, and finds himself battling for survival.

"This time he has no TARDIS for sanctuary and no Rose or Martha or Donna to help. But he's reunited with two faces from the distant past, two serving agents from the Space Security Service. Anya Kingdom (Jane Slavin) betrayed the Doctor in his fourth incarnation – can she make amends? Mark Seven (Joe Sims) is an artificial man with a mysterious history. Together the trio join forces to try to discover who has pulled the Doctor back in time. More importantly, how can they help him get back home?"

The series will be preceded by a special entitled *The Dalek Protocol*, a four-part adventure set on the planet Exxilon. It stars Tom Baker as the Fourth Doctor, Louise Jameson as Leela and John Leeson as K9.

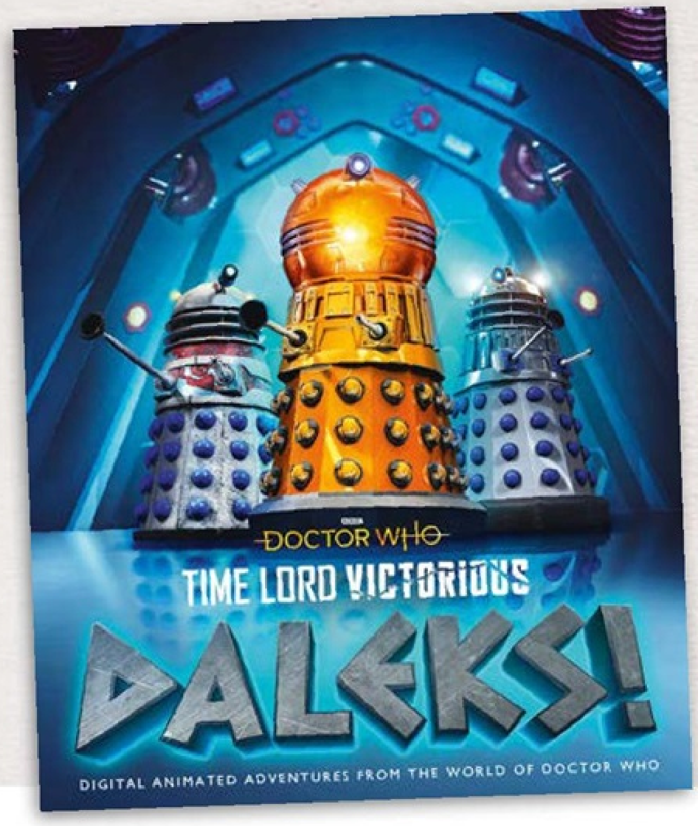
Dalek Universe will be released in three parts – each containing three hour-long stories – in April, July and October 2021 respectively. Each part will be available as a collector's edition CD box set (priced £24.99 each), a download (£19.99 each) and on limited-edition vinyl (£35.99 each). The series' prequel, *The Dalek Protocol*, will be available in April 2021 priced £14.99 on CD and £12.99 to download. All are available to pre-order now via *bigfinish.com*

Jane Slavin as Anna Kingdom, David Tennant as the Doctor and Joe Sims as Mark Seven in *Dalek Universe* (2021).

A Mechonoid from *The Chase* (1965).

Agella (Suzanne Danielle), a Movellan, from *Destiny of the Daleks* (1979).

Animation Extermination!


DOCTOR WHO
TIME LORD VICTORIOUS
DALEKS!
DIGITAL ANIMATED ADVENTURES FROM THE WORLD OF DOCTOR WHO

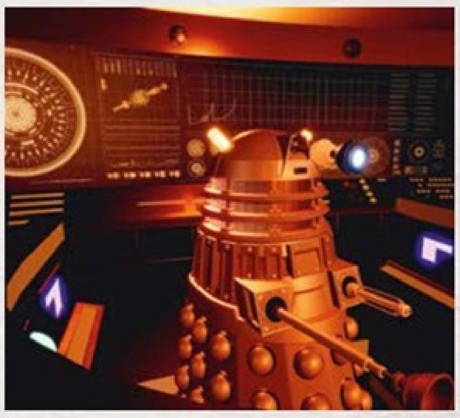
Joe Suggs in *The Great Celebrity Bake Off* and Ayesha Antoine in *Holby City*.

An image from the new animation *Daleks!*

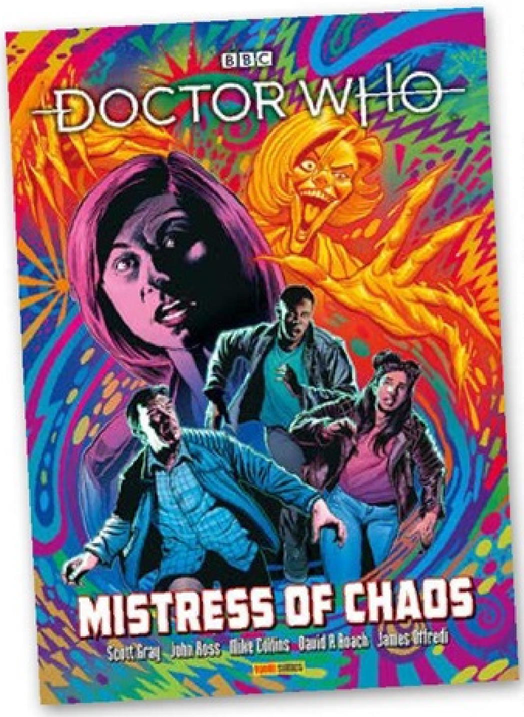
The *Time Lord Victorious* saga reaches its conclusion with *Daleks!*, a five-part CGI animation series launching in November.

Written by James Goss, *Daleks!* stars Nicholas Briggs as the voice of the Daleks, with a voiceover cast that includes Joe Sugg (YouTuber and 2018 *Strictly Come Dancing* finalist), Anjli Mohindra (Rani in *The Sarah Jane Adventures* and Queen of the Skithra in *Nikola Tesla's Night of Terror*) and Ayesha Antoine (*Holby City*). The series comprises five ten-minute animated episodes which will be available for fans to watch for free on the *Doctor Who* YouTube channel.

Daleks! is a BBC Studios Digital production created by Salford-based animators Studio Liddell. The next issue of **Doctor Who Magazine**, on sale 15 October, will contain an exclusive feature about the new series. Meanwhile, full coverage of *Time Lord Victorious* begins on page 14.



Chaos in Store


BBC
DOCTOR WHO
MISTRESS OF CHAOS
Scott Gray John Ross Mike Collins David A Roach James Offredi
PANINI COMICS

The first collection of comic strips featuring the Thirteenth Doctor is on the way.

Mistress of Chaos collects the comic-strip adventures published in **DWM** issues 531-548: *The Warmonger*, *Herald of Madness*, *The Power of the Mobox* and *Mistress of Chaos*. The book also contains an exclusive 11-page behind-the-scenes feature, with text from the creators, original pencil art, photos and character design sketches.

The four adventures take the Doctor and her friends to a variety of locations, including a war-torn alien city, 17th-century Bohemia, a future Earth colony... and a universe composed of pure chaos.

Mistress of Chaos is written by Scott Gray. It's illustrated by Scott, John Ross, Mike Collins and David A Roach, with colours by James Offredi and lettering by Roger Langridge.

Scott says, "It was a challenge to bring Jodie Whittaker's Doctor to the **DWM** comic strip, particularly as the first story had to be written before we'd seen her in action on TV. We've done our best to reflect the on-screen team dynamic. I'm very proud of the results, and I've loved working with John, Mike, David, James and Roger on these stories."

Mistress of Chaos will be published by Panini UK on 5 October, priced £16.99. Copies will be available online at *store.panini.co.uk* and from book stores and comic shops.

Immersive Who

A new *Doctor Who* theatrical event is set to launch in 2021.

Immersive Everywhere's *Time Fracture* will invite audiences to become part of the world of *Doctor Who*. Participants will meet Daleks, Cybermen and Time Lords as they travel across space and time to discover new worlds and undertake a UNIT mission to save the universe. Guests will also have the opportunity to meet a certain character from *Time Lord Victorious*...

Time Fracture will take place in London from 17 February 2021, with tickets currently available through to 11 April 2021. Tickets for *Time Fracture* are on sale now priced £47-£57 (plus booking fee) from *immersivedoctorwho.com*

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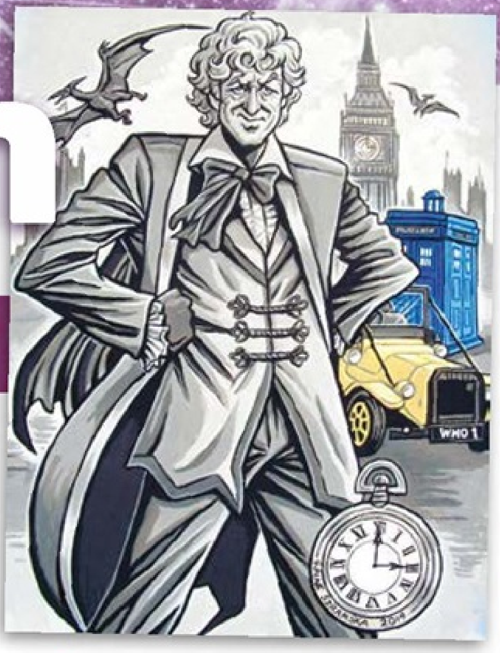

The Third Doctor by Raine Szramski.

Issue 555's *Golden Years* feature prompted many of you to share your memories of watching *Doctor Who* repeats on UK Gold during the time the show was off air...

A GOLDEN AGE

SIMON STABLER EMAIL

Never has a truer word been spoken than Hannah Cooper's comment in **DWM** 555: "For some, the *Doctor Who* repeats were reason enough to obtain a satellite dish." Amazingly, I managed to persuade my father that BSB, not Sky, was the way to go and we had a Squarial fitted in time for the Galaxy channel's *Doctor Who* weekend. As well as giving me the chance to watch classics such as *The Aztecs* and *The Three Doctors* for the first time, while getting well and truly baffled by the out of sequence *The Edge of Destruction*, I was finally able to put a face (and voice) to famous fan names such as Andrew Beech and David J Howe.

THE OMNIBUS EDITION
DOCTOR WHO
UK GOLD
Sunday's 9.00am

A trailer for *Doctor Who* on UK Gold.

JAMES HAWKINS LEEDS

If it wasn't for UK Gold, I wouldn't be a *Doctor Who* fan today. I remember channel hopping on a Sunday morning and coming across the omnibus edition of *Survival*. I sat watching, eating cereal, and having my seven-year-old mind warped in the best way possible as the Doctor and Ace did battle with the evil Master. I quickly became obsessed. Every weekend I'd wake up early to watch *Doctor Who*. Here I am, 18 years later, still utterly besotted with *Who*, and all because I happened across *Survival* on UK Gold on 3 February 2002.

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...and Ken Dodd!
Who's Looking at Who!
NOW ON UK GOLD

DWM imagines how a UK Gold magazine might have looked.

DAVID GILLESPIE EMAIL

The first day we had UK Gold I saw the last episode of *The Hand of Fear*. It was probably a good couple of years before I got to see the first three! Before we got UK Gold, I had a friend who was able to record the omnibus of *The Ambassadors of Death* and I treasured that tape. The quality of the episodes was variable to say the least – Episode 5 was borderline unwatchable – but it was so exciting to see it. I wish I'd kept that tape now. My love for *Ambassadors* is partly down to my ropey quality, often watched off-air copy. It's great in colour and the inevitable Blu-ray will be stunning. But part of me would love to see that unrestored version again!

ELLIE COLLINS EMAIL

When I was about four years old, I remember my grandad handing me a copy of *The Five Doctors* which he taped from UK Gold. It was the four-part version with the famous cliffhangers of Sarah Jane rolling down the hill and the Master walking down a flight of stairs. I religiously watched those VHS recordings. Even to the point where I could quote the adverts in between the episodes.

JASON THOMPSON EMAIL

I never had Sky TV but our neighbours did and they very generously recorded several of the Sunday omnibus editions of *Doctor Who* for me. This was in the early years of my fandom as a teenager and these UK Gold editions were the first time I saw many stories. I particularly remember *The Three Doctors*, *The Time Warrior*, *Terror of*

UK GOLD
DR WHO
THE HAND OF FEAR

A caption slide for *The Hand of Fear* on UK Gold.

STAR LETTER

Jon Pertwee as the Doctor and Roger Delgado as the Master in *The Claws of Axos* (1971).

NICK MILTON EMAIL

Many happy memories were stirred when reading your *Golden Years* article in **DWM** 555. In 1992-93 I was a first-year student at Goldsmiths College, living in the Rac-Mac hall of residence in deepest darkest Deptford. If my body-clock allowed it, I would stagger into one of the communal TV rooms on a Sunday morning and sit for an hour or two watching whichever omnibus repeat UK Gold were showing that day.

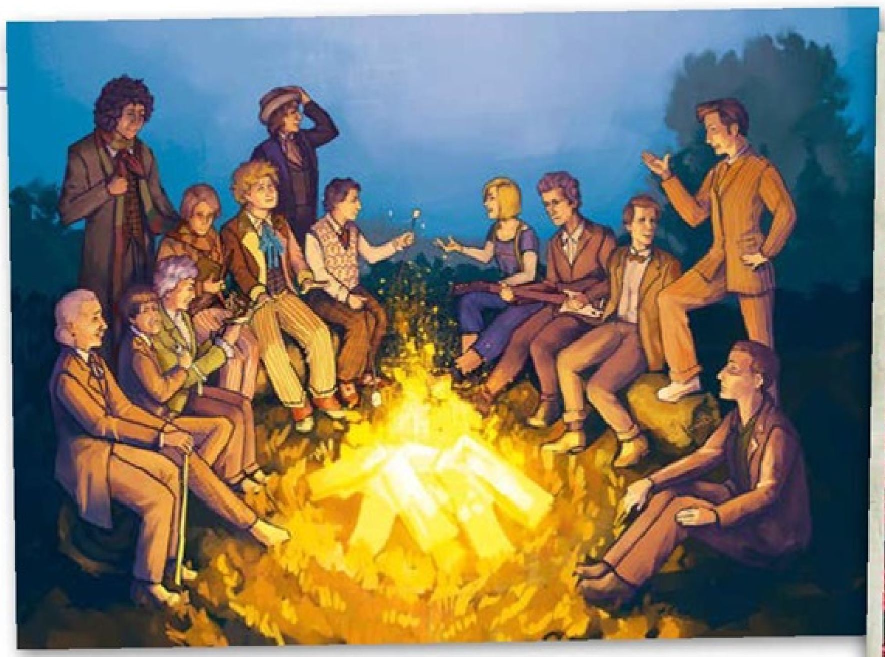
The thrill of watching a Pertwee escapade not glimpsed before would always outweigh and counteract the lethargy and residue of the Saturday night. I recall that, more often than not, there would be one other person sitting in the room, similarly entranced. The two of us would sit and watch in silence. We never spoke, though I think we were both aware of the fact we were part of the 'special club'.

A year or two later, when visiting my home town of Nottingham, a good friend introduced me to his friend Dan Hogarth, a fellow actor and *Doctor Who* fan. Lo and behold, I was face to face with that fellow Sunday morning traveller from Deptford, and we finally got around to having a proper conversation and chin-wag which we never had in the TV room at the time.

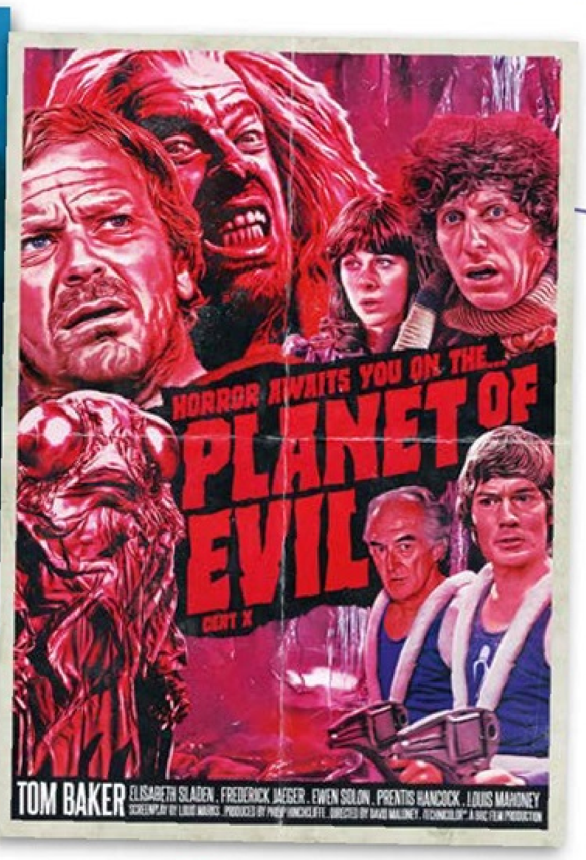
If you're reading this, Dan, I hope your Sunday mornings are *almost* as exciting still.

BBC
DOCTOR WHO
THE EIGHTH DOCTOR
TIME WAR
VOLUME FOUR

Nick's letter wins him a CD copy of *Time War: Volume Four*, a full-cast audio drama featuring the Eighth Doctor and Davros. It's available now from *bigfinish.com* priced £22.99 on CD or £19.99 to download.



The Doctors by Graf Edelweiss.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PLANET OF EVIL
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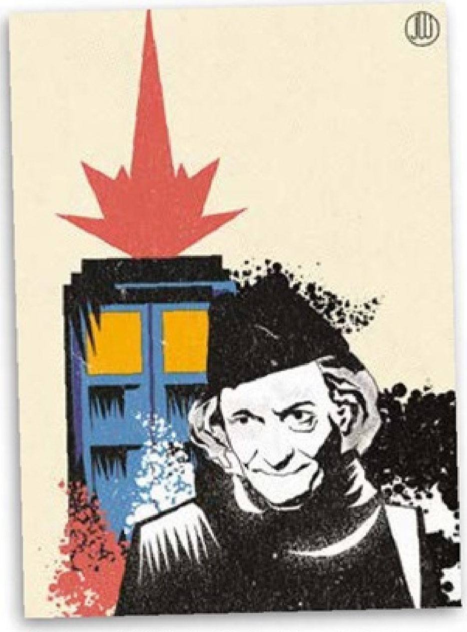
A retro movie poster by Oliver Arkinstall-Jones.

the Zygons, *Pyramids of Mars*, *Destiny of the Daleks* and *Time-Flight*. Hearing the doorbell go and being handed a new VHS tape with a story I'd not seen before was a highlight of many weekends. When I borrowed other stories from my friends they too were taped from UK Gold. Without a doubt I saw almost half of the 'classic' *Doctor Who* stories thanks to UK Gold's showings.

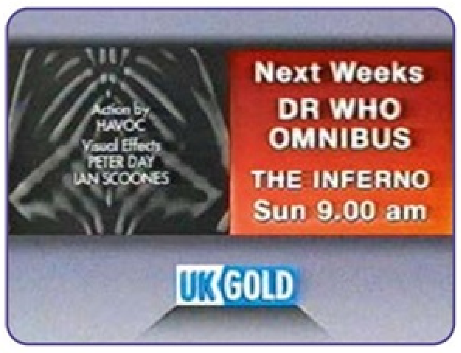
RICHARD WIGGINS EMAIL
I remember as a child seeing the 1996 TV movie on UKTV Gold around 2006. Not knowing anything about the show's history at that point I found it impossible to place what I was seeing, especially Sylvester McCoy stepping out of the TARDIS and being shot by gangsters! Until the last issue of **DWM** I don't think I appreciated that it was this that most likely sparked an interest in 'classic' *Who*. A year later I was obsessively reading **DWM** and marathoning the Fourth Doctor's seasons.



Jason Walker's illustration of the First Doctor, inspired by Target Books covers.

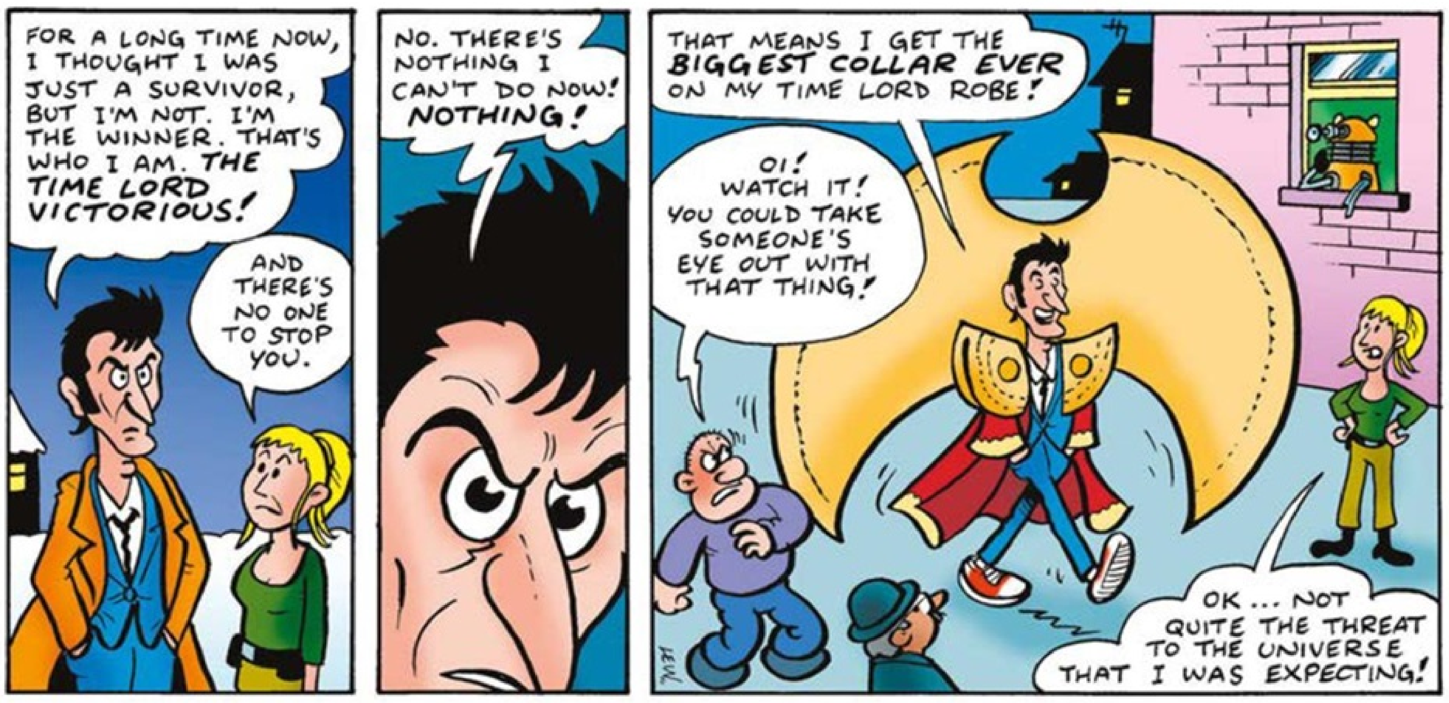
ROBERT TAYLOR EMAIL
My memory of watching *Doctor Who* on UK Gold was when I was temp working at Sky. Despite this, I couldn't afford Sky so early morning weekend shifts were great as I could watch *Doctor Who* at my desk. A low point was dealing with a nasty customer complaint while *Delta and the Bannermen* was being shown. A high point was finding a colleague next to me also doing early weekends for a *Who* fix.

ROB McGOUGH HAMPSHIRE
I was born during the 'wilderness years' [of the 1990s] so was not able to experience 'live' *Doctor Who* until it exploded back in 2005. Nonetheless, I became obsessed with the show from an early age thanks to the omnibus repeats on UK Gold throughout my whole childhood. Unable to regularly find VHS copies, I would eagerly wake up at the crack of dawn and sit too close to the television, making sure I was in place to stop and restart the recording so as to get the real video experience. When I eventually got my first PC with the internet I even started designing my own matching video covers for them. If that's not the makings of a typical fan then I'm not sure what else I could have done! →


Action by
HAVOC
Visual Effects
PETER DAY
IAN SCOONES
Next Weeks
DR WHO
OMNIBUS
THE INFERNO
Sun 9.00 am
UK GOLD

Next week on UK Gold...

The Daft Dimension BY LEW STRINGER


FOR A LONG TIME NOW, I THOUGHT I WAS JUST A SURVIVOR, BUT I'M NOT. I'M THE WINNER. THAT'S WHO I AM. THE TIME LORD VICTORIOUS!
AND THERE'S NO ONE TO STOP YOU.
NO. THERE'S NOTHING I CAN'T DO NOW! NOTHING!
THAT MEANS I GET THE BIGGEST COLLAR EVER ON MY TIME LORD ROBE!
OI! WATCH IT! YOU COULD TAKE SOMEONE'S EYE OUT WITH THAT THING!
OK ... NOT QUITE THE THREAT TO THE UNIVERSE THAT I WAS EXPECTING!
LEW

WHO TUBE

This issue's selection of *Who*-related videos...

Big Finish announce that Christopher Eccleston will return to play the Ninth Doctor in a new series of full-cast audio adventures.
Go to: ***tinyurl.com/FantasticNine***

Get ready to step up and *#BeTheHero* in the immersive theatrical adventure *Doctor Who: Time Fracture*. Watch the trailer here.
Go to: ***tinyurl.com/TimeFracture***

YouTuber Josh Snares presents a documentary about the making of the missing First Doctor serial *The Daleks' Master Plan*. Go to: ***tinyurl.com/DaleksMasterPlan***

Listen to virtuoso musician and composer Carolina Eyck performing the *Doctor Who* theme tune on the theremin. Go to: ***tinyurl.com/TheraminWho***

The *Doctor Who* zone has landed in CBBC's free-to-play online multiplayer game *Nightfall*. Players must work together to take on the Daleks.
Go to: ***tinyurl.com/NightfallWho***

Galaxy Forum

ON TWITTER...

@sisterhood_karn The lead feature in **DWM** 555 [*Secret Lemonade Drinker*] is an absolute corker. This is the stuff we fans live for! An untold story pieced together with some amazing detective work. Amazing!

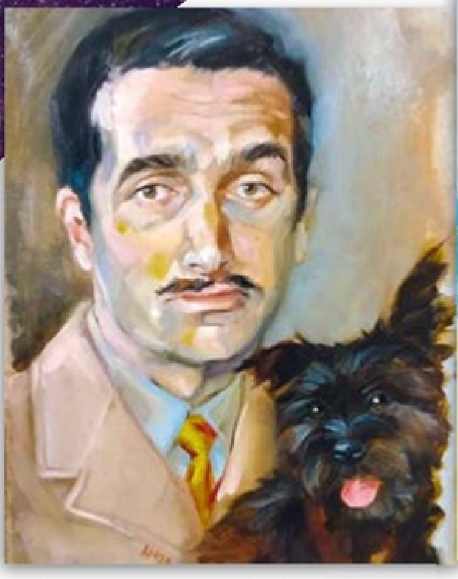
@DEvansPowell82 Fantastic article in **DWM** 555 by Alan Barnes on the cultural and industrial contexts of Season 7 and how it may have been the end of the series. Love articles on topics like these, especially as well researched and written as this. Great stuff.

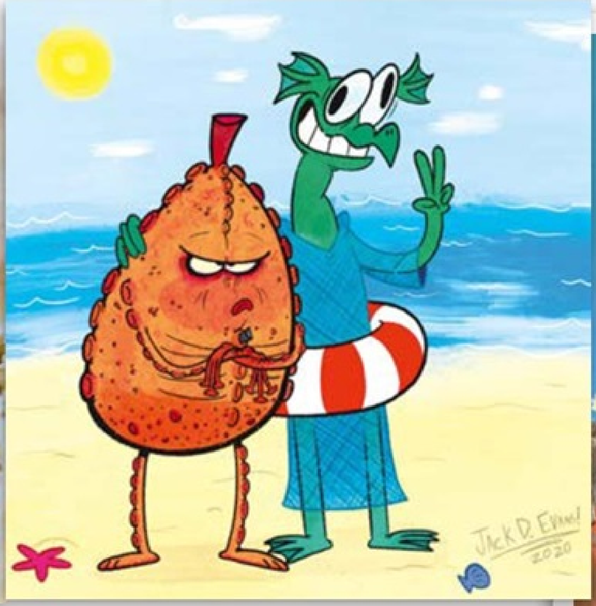
@archivetvmus71 Call me a heretic, but I sometimes like to watch certain Pertwee stories in the UK Gold black-and-white incarnations.

@Arkwright99 Without UK Gold I wouldn't have discovered what a great Doctor William Hartnell was and that Pat Troughton was different, but just as good. Before then all I'd had was *The Five Faces of Doctor Who* repeats. In many ways, UK Gold rekindled my passion for *Doctor Who* after the 'cancellation' [in 1989].

@DEvansPowell82 My nan and grandad used to tape the UK Gold omnibuses for me. It was the first time I saw most of the Graham Williams stories. Still gives me a nostalgic rush watching stories like *The Invisible Enemy* and *The Creature from the Pit*.

@DizzyDevil79 I remember UK Gold scheduling *Doctor Who* in a very late night time slot. I'd set my VCR for it only to find they let *Top of the Pops* overrun so I'd only get part of an episode.


A portrait of the Brigadier by Alena and Nadiya.


A Zygon and a Sea Devil head to the seaside in Jack Evans' aquatic-themed picture.

Gallifrey Falls No More by Charley Scott.

SCOTT CARTWRIGHT DERBYSHIRE
My first memory of UKTV Gold/Drama was in 2006, having just finished watching Series 2. I caught a glimpse of *Revenge of the Cybermen* one morning when I was poorly and staying home from school. I wondered what this show was: turned out it was 'classic' *Doctor Who*. My Whoniverse was opened to a whole 'new-old' chapter of adventures. I began to fill in the gaps of Whovian knowledge and since then have followed the many books, DVDs, Blu-rays, Big Finish audios and Character Options figures. Fourteen years on, I'm so grateful to UKTV for the years of repeats they offered.

UK GOLD
DR WHO
UK GOLD
The Fourth Doctor on UK Gold.

RICHARD UNWIN LONDON
One crisp Christmas morning – I think it was 1993 – my parents took me outside, led me around to the back of the house, and pointed up. The sight that greeted me was not the arrival of Santa, nor a Christmas star, but something even more wondrous – a satellite dish. It was the best present that I could have imagined, for the gift was not just the strange sci-fi addition to the exterior of our home, but the mind-blowing realisation that I would now be able to watch new (to me) episodes of *Doctor Who* every single weekday! It was like finally stumbling out of the desert and into the lush and verdant gardens of paradise. My first full serial was *The Ark*, and it'll always have a particular place in my heart for that reason – I'll always think of it as a 'Christmas Special'. Thanks for the memories, UK Gold – a Christmas wish and a magical dish. A single roundel of infinite joy!

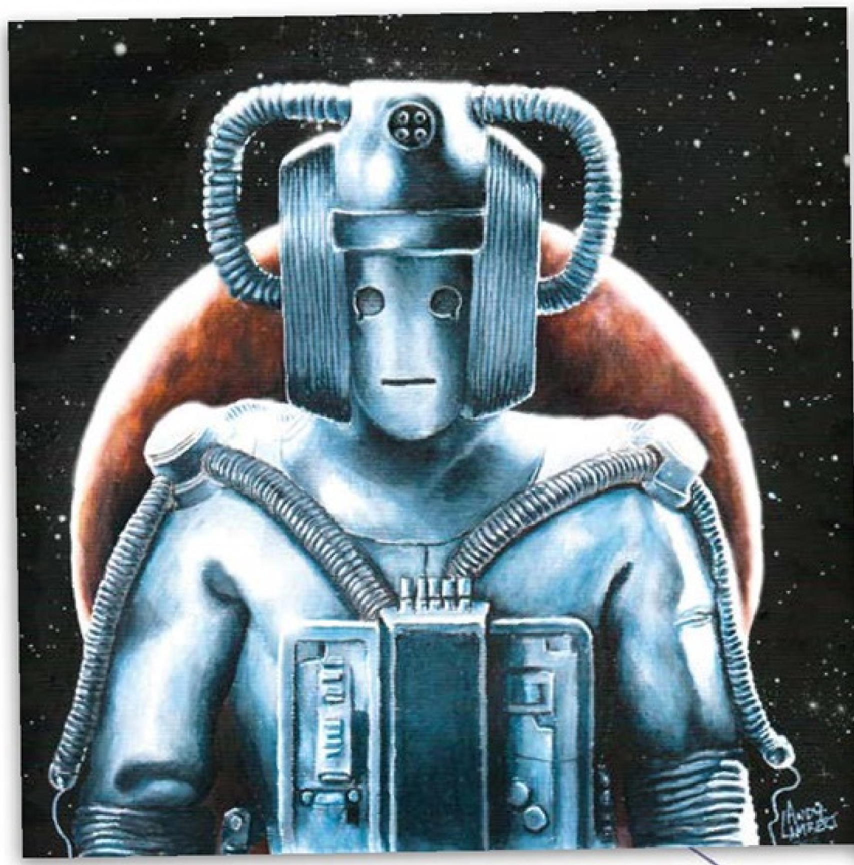
FINLAY CUNNIFFE GLASGOW
My dad used to get up early on a Saturday and Sunday to record the *Doctor Who* repeats on UKTV Gold, which my sister and I would then watch when we got up. That was our weekend routine for years. I've got a big folder with the copies burnt onto disc, which along with a random selection of VHS releases and the odd official DVD was the *Doctor Who* of my childhood. At least until 2005, when the show properly came back to TV. Suddenly it seemed like our morning routine had been cunning preparation by my parents for the trip of a lifetime...

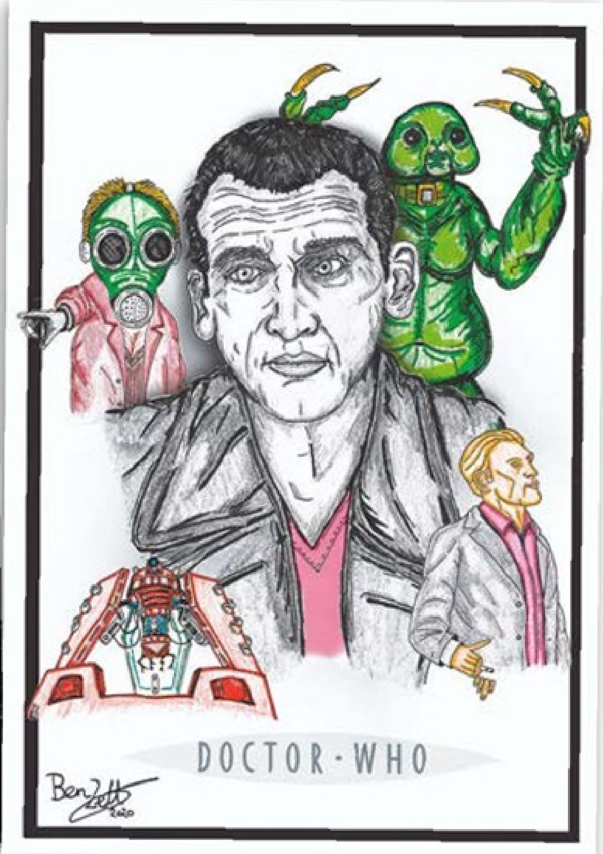
In August, Big Finish Productions announced that Christopher Eccleston would be returning to the role of the Ninth Doctor for a brand-new series of audio adventures...

TIME FOR NINE

PHIL HAWKINS EMAIL
Christopher Eccleston returning to the role of the Doctor after 15 years is one of those once-in-a-blue-moon announcements because it just seemed *so* unlikely. It's really heartening that it seems to have been Christopher's interactions with fans over the last few years that have brought him round to the idea of revisiting the character. I can't wait to see what he gives us in his performance. I'm sure it'll be fantastic!

Everyone at **DWM** is similarly excited about the Ninth Doctor's return. Thanks for all the letters and artwork you've sent in this month. Keep writing in to the usual address! **DWM**


Andy Lambert's *Revenge of the Cybermen*.



A Series 1 illustration by Ben Lett.

BBC

DOCTOR WHO

THE DOCTOR'S GREATEST ENEMIES COME TO LIFE WITH THESE NEW FIGURINE SETS

FEATURING CHARACTERS FROM THE 'TIME LORD VICTORIOUS' MULTI-PLATFORM EVENT

SET 2 INCLUDES **DALEK SCIENTIST + DALEK COMMANDER**

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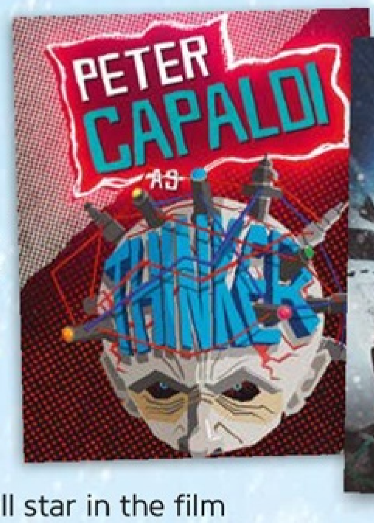
Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

FILM



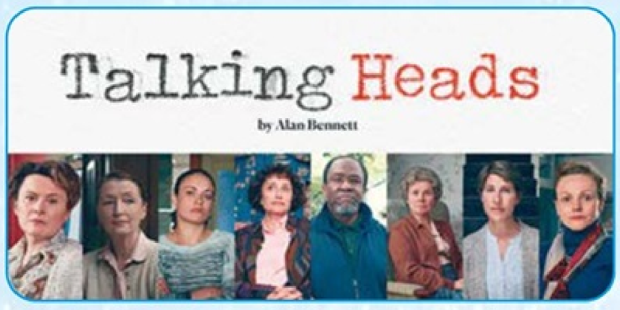
Perfect Strangers

It's been revealed that **Peter Capaldi**'s role in the forthcoming movie of *The Suicide Squad* will be that of the Thinker. The film is set to be released in August 2021.

Sylvester McCoy, **Frazer Hines** and **Caitlin Blackwood** all star in the film *Perfect Strangers*, a festive Scottish love story that's due for a Christmas release.

Ben Wheatley's latest feature, *Rebecca* (based on the novel by Daphne du Maurier), is released on 21 October; among the cast are **Keeley Hawes**, **Ben Crompton**, **Bill Paterson**, **Jeff Rawle** and **Tom Goodman-Hill**.

David Bradley and **Burn Gorman** have been announced as joining the cast of Guillermo del Toro's stop-motion musical *Pinocchio* for Netflix.



Talking Heads at the Bridge Theatre in London.

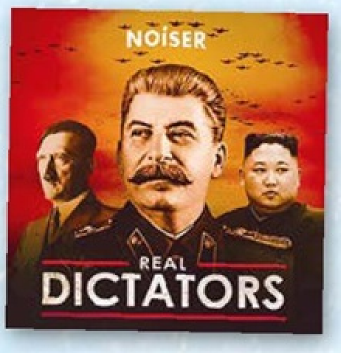
THEATRE

The Royal Shakespeare Company has partnered with the BBC to present six television versions of its stage productions on iPlayer. These include **Christopher Eccleston** starring in *Macbeth*. A further 18 RSC productions, including **David Tennant**'s *Richard II*, are also available from the streaming service Marquee TV.

Between 29 August and 30 October the Bridge Theatre in London will showcase some of the Alan Bennett *Talking Heads* monologues that it co-produced for television with the BBC at the start of the pandemic. The same actors will return for a series of monologue double-bills; they include **Lucian Msamati**, **Tamsin Grieg** and **Imelda Staunton**.

Christopher Eccleston in the title role of the RSC's *Macbeth*.

INTERNET, PODCASTS and AUDIO



Paul McGann hosts a new podcast from Nosier called *The Real Dictators*, profiling the likes of Stalin and Mao Zedong and available on all streaming and downloading services.

Terry Molloy stars alongside Adrian Lester in a brand-new adaptation (by **Tony Lee**) of Jules Verne's *20,000 Leagues Under the Sea*, also featuring **Michael Brandon**. The five-part audio adventure is now available on Audible.

DAVID TENNANT
DOES A PODCAST WITH...

The second series of ***David Tennant** Does a Podcast with...* is underway, and his guests this time around include **Brian Cox**. If you haven't caught up with the first series it's still available on all podcast services and features chats with **Jodie Whittaker**, **Catherine Tate**, **James Corden**, **Olivia Colman** and **Ian McKellen**.

Beatrix Potter: The Complete Tales is available on CD and audio download. The 23 stories are read by the likes of **Mandip Gill**, **Olivia Colman**, **Pearl Mackie**, **David Harewood**, **James Norton**, **David Tennant**, **Suranne Jones**, **Hugh Bonneville**, **Jenna Coleman**, **Joanna Lumley** and **Robert Webb.**

MISCELLANEOUS

Breaking the ground for Manchester's LGBT+ Centre.

© Russell T Davies Instagram

Russell T Davies recently launched the building work on Manchester's three-storey LGBT+ Centre on behalf of the Proud Trust.

David Rodigan has been awarded the Order of Distinction by the Jamaican government for his promotion of Jamaican music. **TOBY HADOKE**

OBITUARIES

Harry Dickman.

Colin Reid.

Derek Kibble.

Tim Oldroyd.

Paul Lunn.

Harry Dickman, who played George the security guard in *In the Forest of the Night*, died in August aged 87.

Colin Reid, who was senior cameraman/camera supervisor on *Invasion of the Dinosaurs*, *Robot* and *Pyramids of Mars*, died on 11 July, also aged 87.

Derek Kibble, vision mixer on *Mission to the Unknown* and *Fury from the Deep*, died on 8 June at 91.

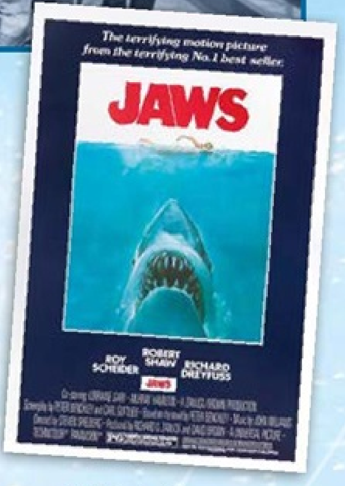
Tim Oldroyd, who appeared as an extra in *The Leisure Hive*, *State of Decay*, *Kinda*, *Time-Flight*, *Terminus* and *Enlightenment*, died in March aged 72.

Paul Lunn, who played the Mawdryn Mutant in *Dimensions in Time*, was a costume maker for many convention displays in the 1980s, and whose *Tomb* Cyberman featured on the cover of **DWM** issue 426, died on 14 March aged 55.

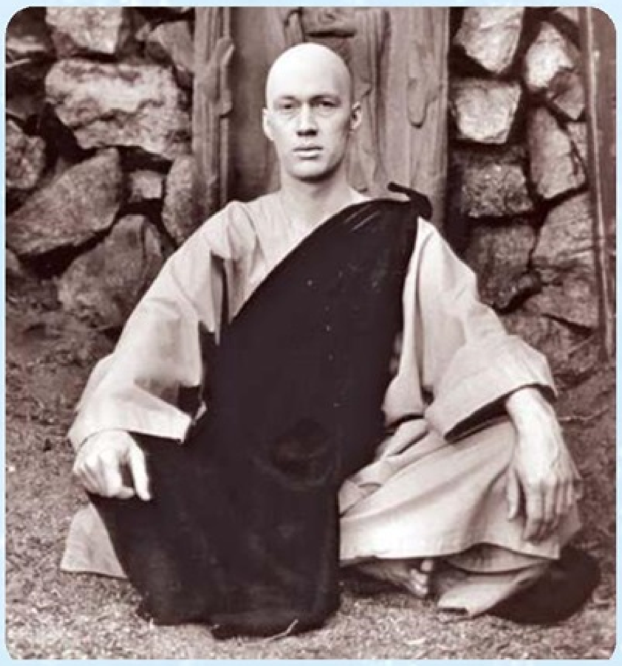
THIS MONTH IN... 1981

MONDAY 28 SEPTEMBER

The Fifth Doctor (Peter Davison) unravels in Part One of *Castrovalva* (1982).


The terrifying motion picture from the terrifying No.1 best seller.
JAWS
ROY SCHEIDER
ROBERT SHAW
RICHARD DREYFUSS

From top: Glynis Barber (as Soolin), Paul Darrow (Avon), Michael Keating (Vila), Steven Pacey (Tarrant) and Josette Simon (Dayna) in the fourth series of *Blake's 7* (1981); a poster for *Jaws* (1975); a Sea Devil head in the *Blake's 7* episode *Rescue*.



David Carradine as Caine in *Kung Fu* (1972-75); disturbing images from the title sequence of *The Day of the Triffids* (1981).

Remember the 1981-82 season – the first starring Peter Davison as the Doctor? It began, as was traditional, on the first Saturday in September – the fifth, auspiciously – with the first part of *Castrovalva*. Since ITV had scheduled the wacky robot comedy *Metal Mickey* from 5.05 to 5.35, *Doctor Who* took the 5.35 to 6.00 slot – that first week opposite an edition of celebrity quiz *The Pyramid Game* featuring Davison's then-wife Sandra Dickinson, awkwardly enough.

And so the season rolled on: *Four to Doomsday* from 3 October, *Kinda* from 31 October, then *The Visitation* between 28 November and 19 December. There was a break for the spin-off *K9 and Company* over Christmas before the season resumed with *Black Orchid* on 2 January. The Cybermen made their surprise return in Part One of *Earthshock* on 16 January, leading up to companion Adric's sudden demise on 6 February, and the season ended with Part Four of *Time-Flight* on 6 March.

At least, that's how it *ought* to have gone, had *Doctor Who* retained its traditional Saturday teatime slot. But in the real world, it didn't return until January 1982, going out twice-weekly on Mondays and Tuesdays at around 7.00pm. As *Gallifrey Guardian* explained in issue 57 of **Doctor Who Magazine**: "The decision was made by the new Controller of BBC1, Alan Hart, in a bid to get peak-time ratings for the programme which did not fare as well as it might have done last season..." When it got absolutely *walloped* by ITV's imported *Buck Rogers in the 25th Century*, in fact.

So what took *Doctor Who*'s slot? 'Selected episodes' of *Kung Fu*, the 1970s show starring David Carradine as a Shaolin monk walking the land in the Old West, that's what. For *Doctor Who* fans, the Saturday night televisual landscape suddenly became no less of a wilderness...

It wasn't all bad news, though – because in September and October 1981, BBC1 compensated us with not one but two other sci-fi series. The first, beginning at 8.30 on Thursday 10 September, was a six-part updating of John Wyndham's disturbing thriller *The Day of the Triffids* – complete with super-creepy titles showing blue-green tinged faces being dazzled by weird lights, then blinded by the whippy stingers of the animal-vegetable hybrids that had made humankind their prey. If the rattling Triffids themselves proved not to be quite as scary as the Krynoids from *The Seeds of Doom* (1976) – viewers of this month's new *Triffids* Blu-ray release can judge for themselves – the titles alone were shuddersome enough. Alas, the penultimate episode also got comprehensively beaten by an American import on ITV – a showing of Spielberg's *Jaws* (1975) got 23.77 million viewers, the biggest single audience of the year.

And the second? That was the long-awaited return of the BBC's second-best science-fiction series after an 18-month hiatus. At 7.20 on Monday 28 September, positioned between the soapy melodrama of *Angels* and the real-world grit of *Panorama*, *Blake's 7* was back for its fourth and final run. Terry Nation's rebels-in-space saga had a new crew member in the form of gunslinger Soolin, a new spaceship in the form of *Scorpio*, a new permanent base on the planet Xenon and, most importantly, a new Marvel monthly magazine of its very own.

It wouldn't last. Blake, Avon and their fellow desperadoes would fall victim to the forces of the Federation in a shootout just before Christmas. But that was in the future. On Monday 28 September, they were rescued from a near-terminal fate on planet Terminal and whisked away to Xenon by salvage operator Dorian, whose youthful appearance was maintained by a weird creature he kept in his basement. A creature whose costume recycled an old *Doctor Who* monster head...

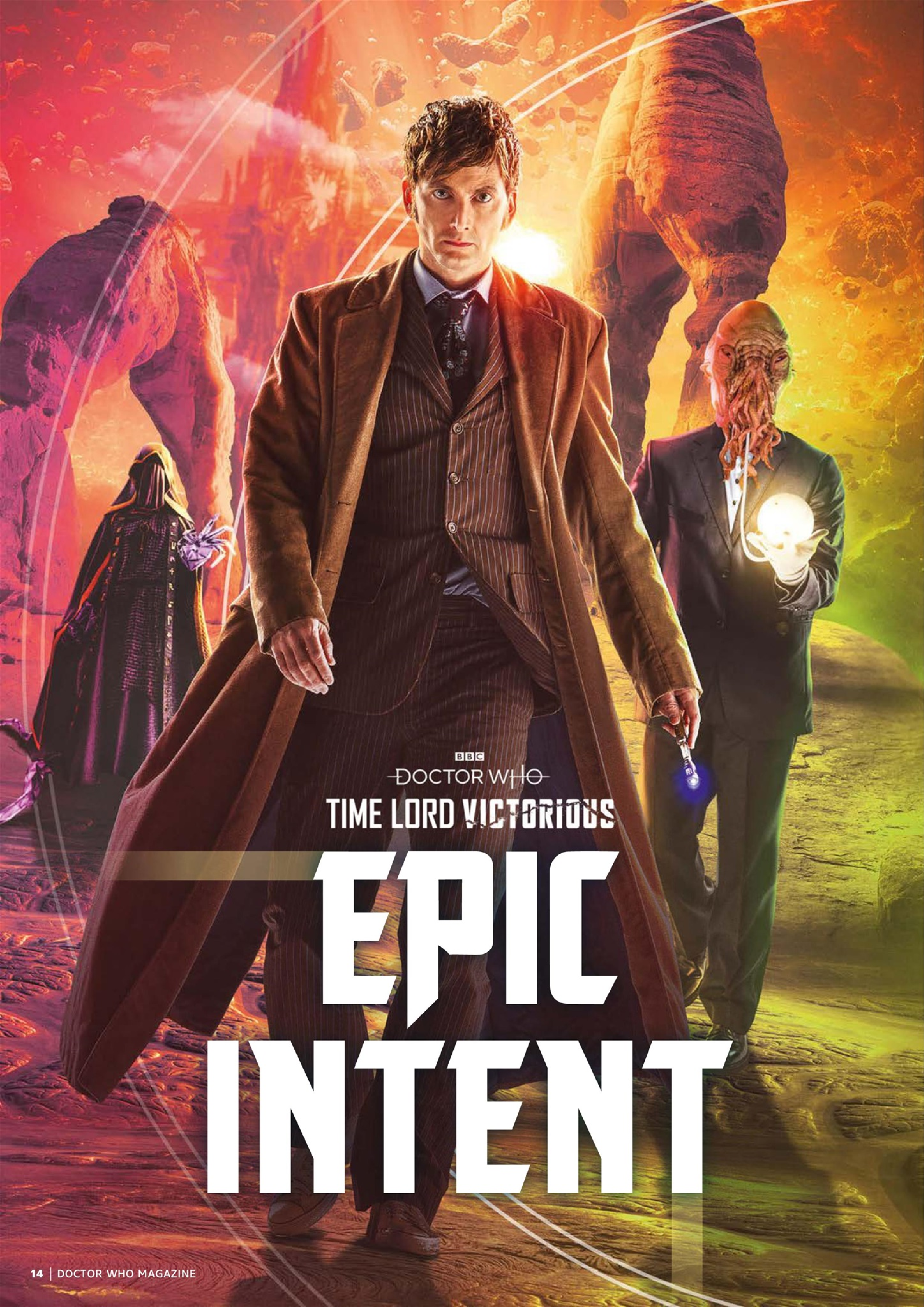
On Monday 28 September, a Sea Devil turned up in *Blake's 7*. And this particular viewer couldn't have been more thrilled.

ALAN BARNES

ALSO THIS MONTH

Friday the 4th
The Day of the Triffids and *Blake's 7* weren't the only science-fiction series beginning this month. ITV brought forward the peculiar sci-fi comedy *Kinvig*, about a repair man's apparent entanglement with an alien from Mercury. It was the brainchild of the famously cantankerous Quatermass creator Nigel Kneale, who told *Times* journalist Geoffrey Wansell that "Science fiction these days isn't so much funny as boring..." It lasted just seven episodes.

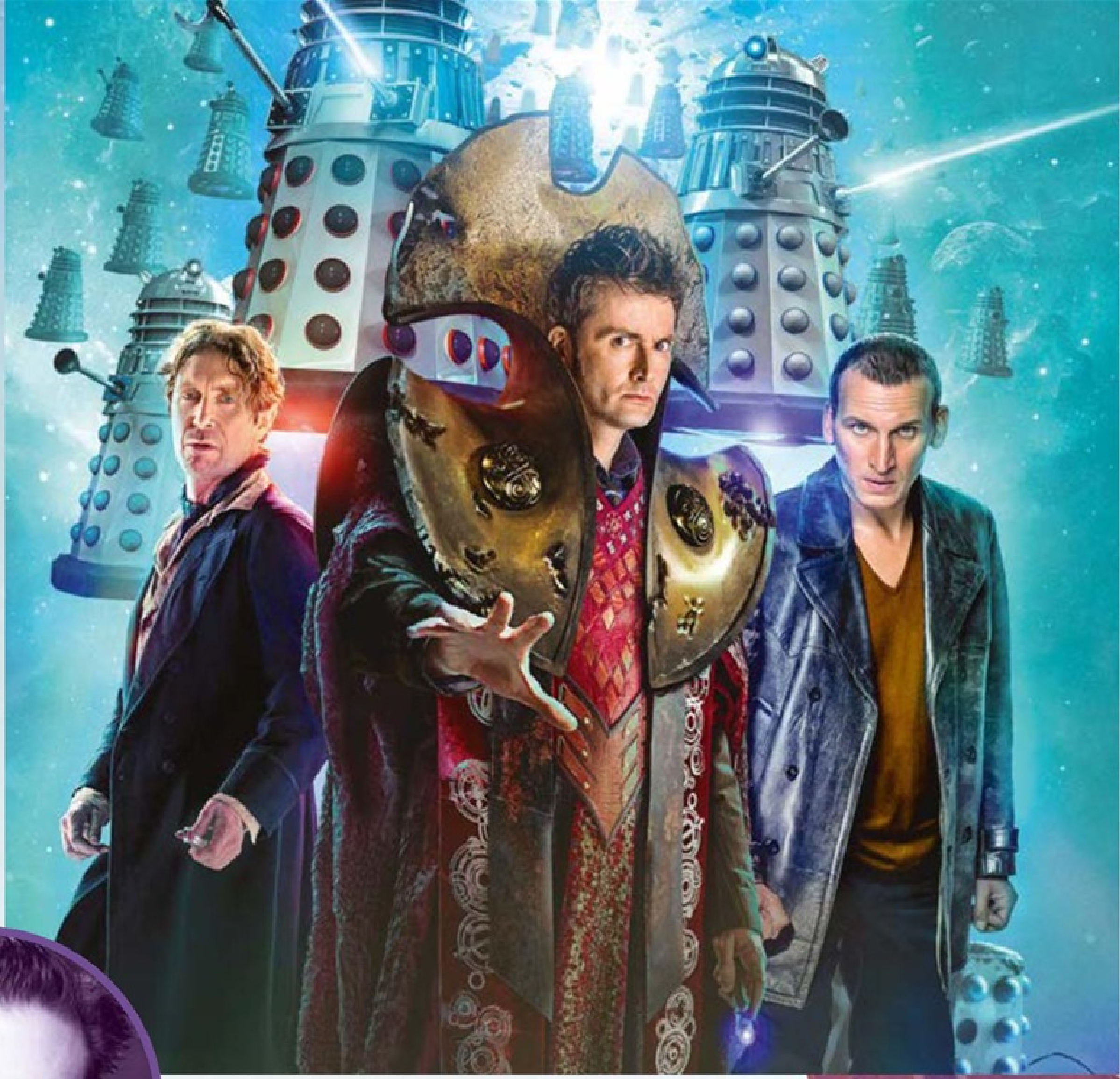
Prunella Gee as Miss Griffin in *Kinvig* (1981).


BBC
DOCTOR WHO
TIME LORD VICTORIOUS

EPIC INTENT

What exactly is *Time Lord Victorious*? And how do the various strands of this unprecedented adventure knit together? Your guide begins here...

Feature by **JOHN J JOHNSTON**
and **DAN TOSTEVIN**



Time Lord Victorious – arguably the most ambitious non-televised project in the history of *Doctor Who* – is a single, linked narrative, strewn across a diverse array of media, much as the Doctor's adventures are themselves scattered throughout time and space.

From the outset, BBC Books provided an obvious and productive medium for *Time Lord Victorious*. Steve Cole – author of the *Time Lord Victorious* novel *The Knight, the Fool and the Dead,* and consultant editor for BBC Books' *Doctor Who* range – points out that "Because there was so much to factor in for this 'event' series, and I had a feeling ingredients and requirements would inevitably be subject to change, I decided to assign myself the first book as it would need more editing than usual to lead smoothly into Una McCormack's book.

"One of the big features for me is the setting," he adds. "It was fun to figure out how to get across the ancient nature of the Dark Times – how technology and life would be different, if death were more an accidental occurrence than an inevitable part of a cycle."

Steve describes the Kotturuh, a new but very ancient species, as "very different and frightening – dark aliens for dark times. This may sound odd but the Brothers Grimm were of particular importance during the invention of this novel. The folk story of *Godfather Death* [first published by the Grimms in 1812] really chimed with the themes of *Time Lord Victorious* and the Doctor's whole attitude to death – and cheating it. We're not just randomly setting these stories post *The Waters of Mars* [2009, in which the 'Time Lord Victorious' first appeared]. There are themes to explore and emotional arcs to resolve, for more than one Doctor."

From the outset Una McCormack, the author of the second novel *All Flesh is Grass*, found her brief exacting but exciting. "It was fairly daunting!" she admits. "I knew that I had, in part, to work through the ramifications of Steve's novel. But I also had to write a story about the last of the Kotturuh, which really intrigued me, and seemed the heart of the book: to be the last of your species, responsible for the extinction of so many others, and to be coming to terms with your own mortality. Much of *Doctor Who* since 2005 has been concerned with coming to terms with mortality, I think. In cases like these, it's important to keep the heart of your story in mind, and not get overwhelmed by the big picture.

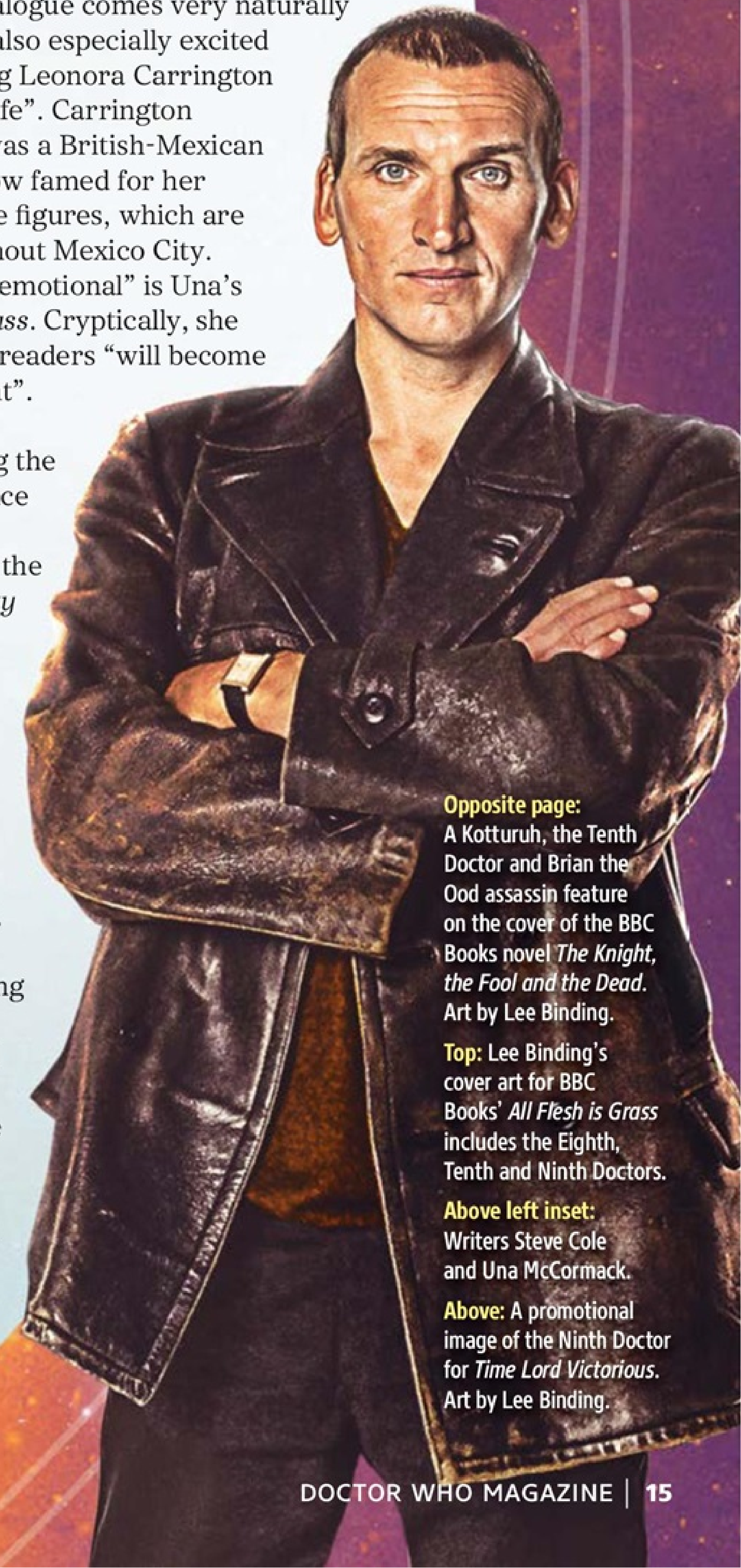
"Steven and I bounced around various ideas until we found the ones that worked. Daleks were definitely part of the brief. Steven came up with a brilliant spin on them, which I promptly nicked! I was particularly glad to get the chance to write again for the Ninth Doctor. I find that his dialogue comes very naturally to me." Una is also especially excited about "bringing Leonora Carrington sculptures to life". Carrington (1917-2011) was a British-Mexican artist who is now famed for her surrealist bronze figures, which are on display throughout Mexico City.

"Epic, exciting and emotional" is Una's description of *All Flesh is Grass*. Cryptically, she adds that, with any luck, her readers "will become very invested in a spider plant".

> **"We're not just randomly setting these stories post *The Waters of Mars*. There are themes to explore and arcs to resolve." STEVE COLE**

"Death is far from being the worst fate you can face in the Dark Times," reveals Scott Gray, writer of the comic strip *Monstrous Beauty* for **Doctor Who Magazine**. "I was encouraged to think big. We pitched the idea of launching **DWM**'s slice of *Time Lord Victorious* as a separate publication: a comic supplement. It's a simple way of saying that this story arc is a major deal.

"I knew immediately that I'd been handed a really strong set-up for the Ninth Doctor, and I wanted to milk it for all it was worth. Remember, he believes all of his people have been killed in the Time War by his own hand. The thought of him being thrown into his own race's history, and the obvious emotional effect that would have on him, was an irresistible prospect."→



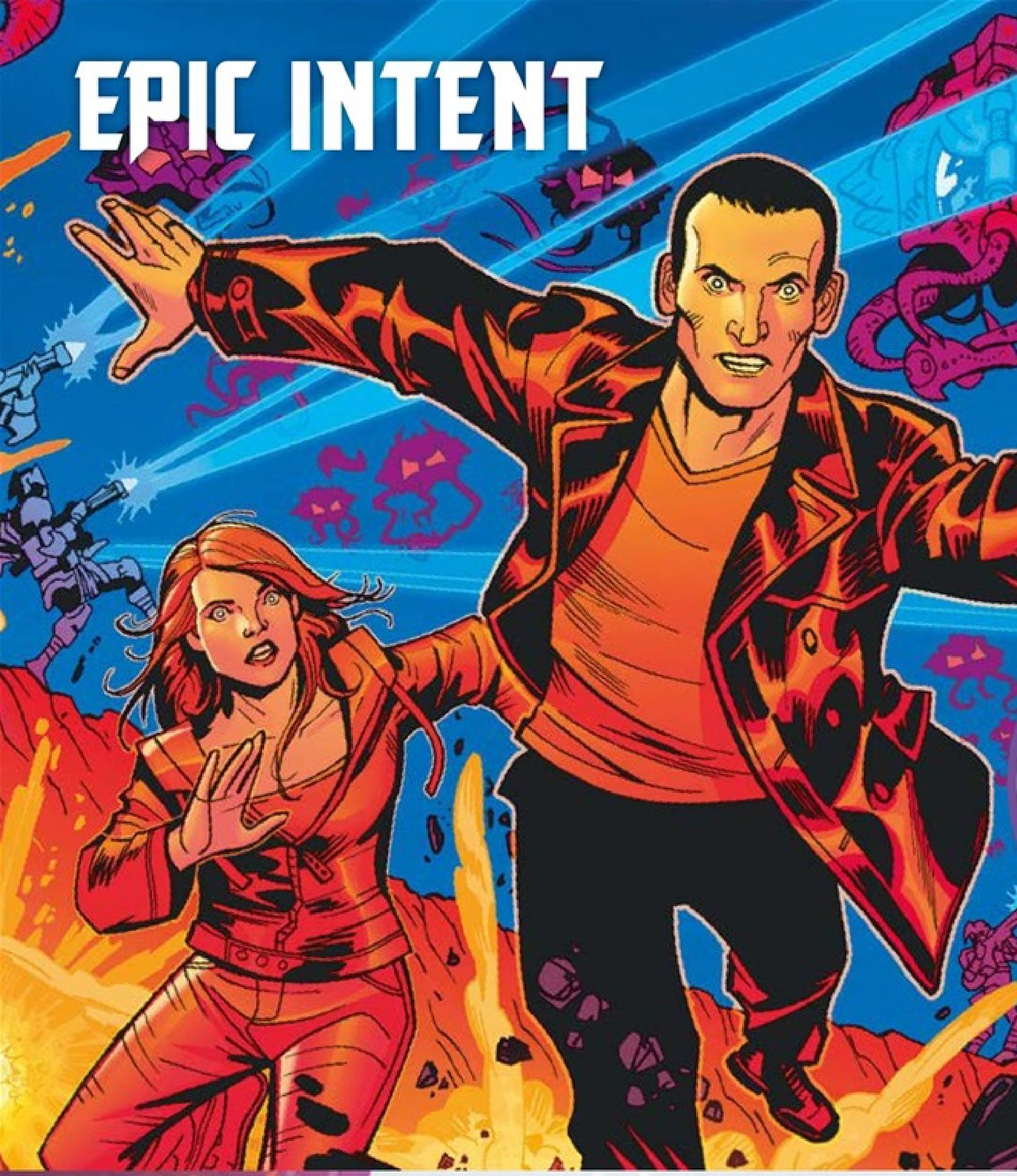
Opposite page: A Kotturuh, the Tenth Doctor and Brian the Ood assassin feature on the cover of the BBC Books novel *The Knight, the Fool and the Dead.* Art by Lee Binding.

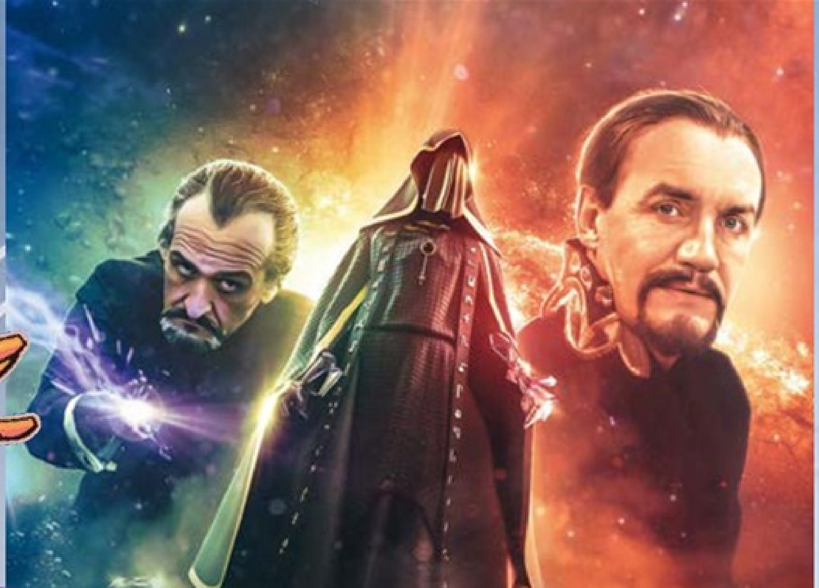
Top: Lee Binding's cover art for BBC Books' *All Flesh is Grass* includes the Eighth, Tenth and Ninth Doctors.

Above left inset: Writers Steve Cole and Una McCormack.

Above: A promotional image of the Ninth Doctor for *Time Lord Victorious.* Art by Lee Binding.

EPIC INTENT





Above left: Rose and the Ninth Doctor on the cover of **DWM 556**'s *Monstrous Beauty* supplement. Art by John Ross with colours by James Offredi.

Above right: Cover art for the Big Finish audio release *Master Thief/ Lesser Evils* features incarnations of the Master played by Roger Delgado and Anthony Ainley. Art by Anthony Lamb.

Above inset: Actor Jon Culshaw provides the voice of the Master in *Master Thief/Lesser Evils*.

Right: One of the sinister Kotturuh.

Below left: The Tenth Doctor and Brian on the cover of BBC Audio's *The Minds of Magnox*. Art by Oink Creative.

Below right: Actor Jacob Dudman performs *The Minds of Magnox*.

→ Scott is inspired by the comparative freedom of the project. "A really clever element of its construction is that the Doctor keeps entering the stories in a fresh way, so the readers can follow him in without needing a 'story so far' recap. In one sense, *Monstrous Beauty* is right at the start of *TLV*, but in another it's also near the conclusion. That's time travel for you!"

Monstrous Beauty is illustrated by John Ross, the pair having previously collaborated on a Ninth Doctor and Rose strip for the *Doctor Who Annual* in 2005. "We've always enjoyed working together," says Scott. "This story is really giving John's design skills a major workout, and he's doing an astonishing job."

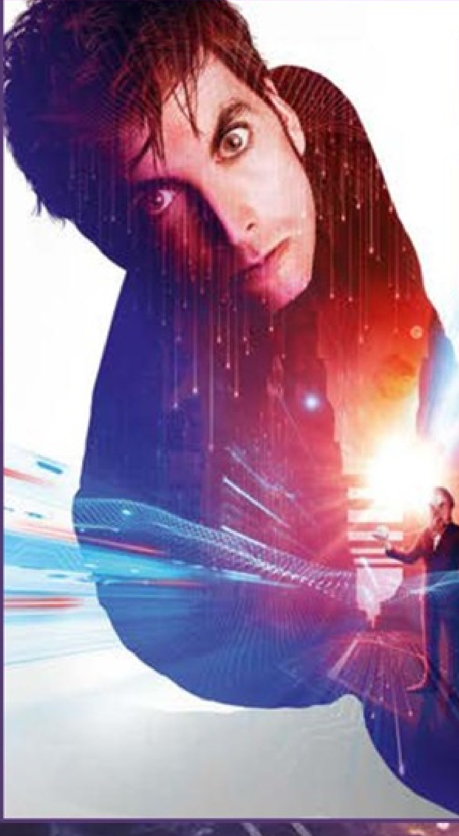
Scott summarises his sketchy but tantalising brief as "The Ninth Doctor, Rose Tyler, the Dark Times, and Vampires! Which was an *amazing* brief, of course – there can't be many *Doctor Who* fans who wouldn't get excited by that shopping list."

Mindful of newer fans, Emil Fortune, editor of Penguin Random House's *Doctor Who Annual*, points out that "Because the annual comes out right around the start of *Time Lord Victorious*, it made sense to me to do some scene-setting – so Paul Lang's written a lovely feature about the Dark Times, just to bring readers up to speed with some of the mythology."

The Big Finish contributions to *Time Lord Victorious* begin with another Time Lord entirely. Jon Culshaw is the reader of two short stories, each featuring a different incarnation of the Master.

In *Master Thief*, it's the version originated by Roger Delgado. "This incarnation is very suave, very charming," says writer Sophie Iles. "He's still a murderer, and he's still monstrous in his schemes, but he's very patient about it. The Master is breaking into a secure vault called the Repository, and he thinks he's done his homework. But not everything is as it seems at this location, and it's going to cost him dearly if he's not careful."

Lesser Evils features the Master as played on screen by Anthony Ainley. "The Kotturuh are on a verdant planet teeming with abundant, diverse life, and they've come to judge it," explains writer Simon Guerrier. "But the planet Alexis has an unlikely champion: the Master. There's something a bit Harlequin-like



MINDS OF MAGNOX

Michael Stevens, *Doctor Who* range editor for BBC Audio and Demon Records, is enthusiastic about *The Minds of Magnox*, their audio adventure for *Time Lord Victorious*.

"In autumn 2019 [*TLV* creator] James Goss supplied publishers and licensees with a single-page overview of the story arc," explains Michael. "I decided that our Audio Originals format was the ideal way to tell a *Time Lord Victorious* story as we've produced over 50 Audio Original stories featuring past or present Doctors, each read by a *Doctor Who* actor.

"I discussed James' story arc with John Ainsworth, our story editor on the project. We then invited Darren Jones, an experienced writer with several Audio Originals under his belt, to suggest potential storylines. Darren happily accepted the challenge, pitching several ideas, before we decided upon *The Minds of Magnox*."

Michael is filled with admiration for the creative team behind this adventure. "Jacob Dudman reads *The Minds of Magnox* beautifully, bringing each of the characters to life. His recreations of the Tenth Doctor and of Brian the Ood are joyful, and he's supported by some wonderful sound design from David Roocroft, who evokes the acoustic environments of Magnox."

T-SHIRT TALES

CAN I HELP YOU...?
DOCTOR WHO
TIME LORD VICTORIOUS

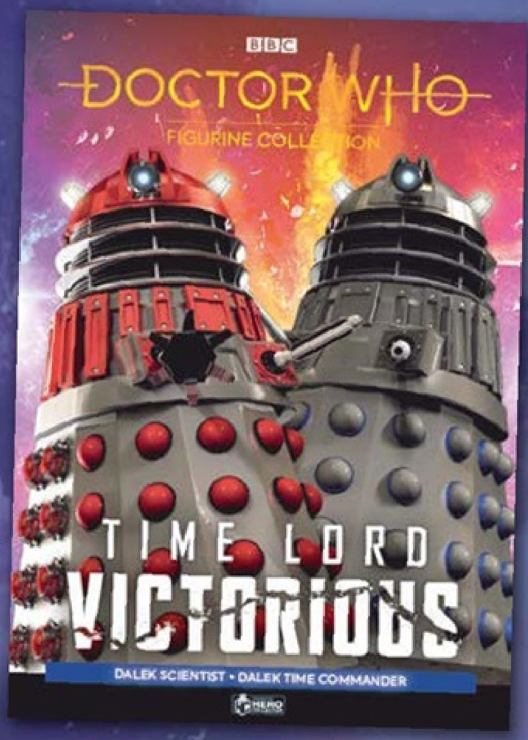
Above left: Two of the *Time Lord Victorious* t-shirts available from Forbidden Planet.

Anthony Garnon, licensing manager for Forbidden Planet, suggested a unique spin on the *Time Lord Victorious* narrative.

"I wanted to do something that nobody had done before," he says. "So I set James Goss a challenge – to tell part of the overall narrative on a t-shirt! The biggest challenge was establishing how much story we *could* tell with the space we had on a t-shirt print. You'd be amazed how much thought went into solving that problem."

Another aspect of the *Time Lord Victorious* story is provided by the Eaglemoss *Doctor Who* Figurine Collection, whose 1:21 scale figurines depict characters from the series complete with an accompanying magazine.

"James Goss had the idea of telling the story through the characters," says Neil Corry, editor of the Collection. "We saw this as a chance to pay homage to the Dalek books of the 1960s and 70s. The magazines that come with the first three sets of figurines show – in a small, fun way – what a 21st-century Dalek book might look like if published today."



Above right: This issue of Eaglemoss' *Doctor Who Figurine Collection* features a Dalek Scientist and the Dalek Time Commander.

about Anthony Ainley's Master – that false smile he's got, that delight in mischief… I was trying to get something of that in there."

> "This is definitely not a multi-Doctor story. Each episode is its own self-contained unit." ALFIE SHAW

The focus then shifts to the Eighth Doctor, with a trilogy of full-cast dramas starring Paul McGann. The first is *He Kills Me, He Kills Me Not*, written by Carrie Thompson and set in a Western-inspired town. "When I was writing it, I listened to the *Westworld* soundtrack to really get the vibes," says Carrie. "I can't take credit for the Western idea – that was given to me by Big Finish. But when I got it, I ran with it."

Carrie's story features an Ood assassin called Brian. "He's a very funny character, very deadpan," she says. "I was given a couple of sample lines of the sort of things that he might say, and as soon as I read them I was like, 'I know exactly how to write him.'"

Left inset: Writer Alfie Shaw.

The Enemy of My Enemy begins with the Daleks asking the Doctor for help. "It's a difficult relationship, to say the least, and neither side really trusts the other," says writer Tracy Ann Baines. "They sort of join forces against what they think is a mutual enemy, but as the story progresses it all becomes slightly more complicated."

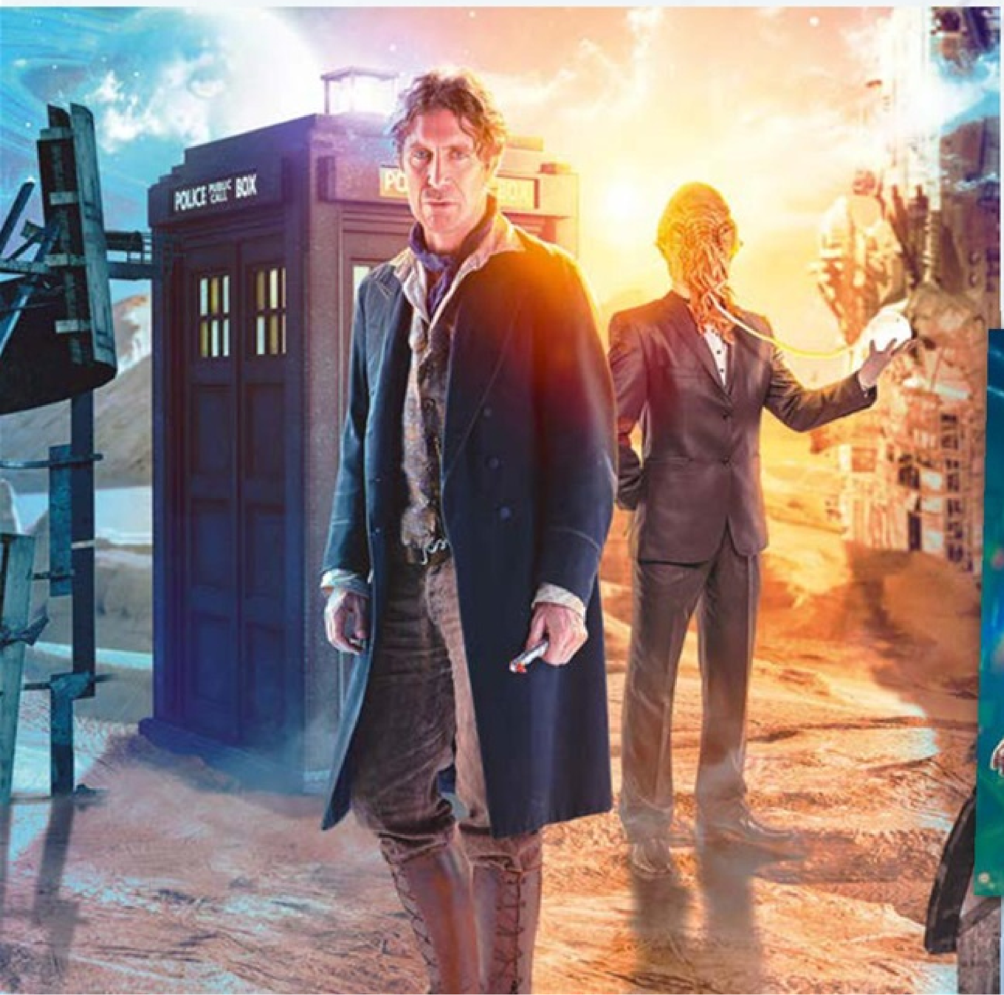
The script specifies distinct personality traits for many of its Dalek characters. "That, I have to say, was really quite challenging," says Tracy. "Each one needed to sound and be individual, and yet retain that homogenous Dalek quality."

The run concludes with Lizzie Hopley's *Mutually Assured Destruction*. "I was given a one-line pitch – '*Die Hard* on a Dalek timeship falling through the Vortex' – which no one is going to turn down!" says Lizzie. "The Doctor's running around like a little rat in a drainpipe, trying to keep out of their reach."

Lizzie asked Nicholas Briggs, who voices the Daleks, for advice on how to write them. "He gave me some really lovely pointers on how they think," she says. "I loved the Executioner, because he's such a horrendously frightening bulldozer of a character."

Outside the trilogy, Paul McGann appears in *Echoes of Extinction*, a two-parter that also stars David Tennant as the Tenth Doctor. In crafting the Doctors' respective episodes, writer Alfie Shaw was inspired by the relationship between the 1979 movie *Alien* and its 2012 prequel *Prometheus*. "You can watch those films on their own, and in either order," he says, "but if you watch them together you get the full history of, in that case, the Engineers and the Xenomorph. In this, it's the full history of the villain."

Echoes was planned from the outset as a vinyl record, with a different Doctor on each side. "This is definitely not a multi-Doctor story," Alfie emphasises. "Each episode is its own self-contained unit. The Eighth Doctor is trapped on a space station being hunted by a killer; it's a very claustrophobic piece. And →

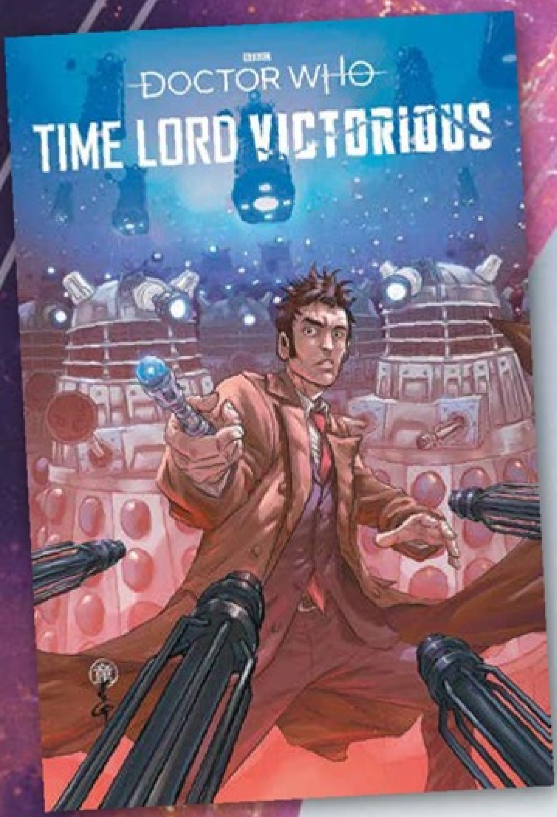


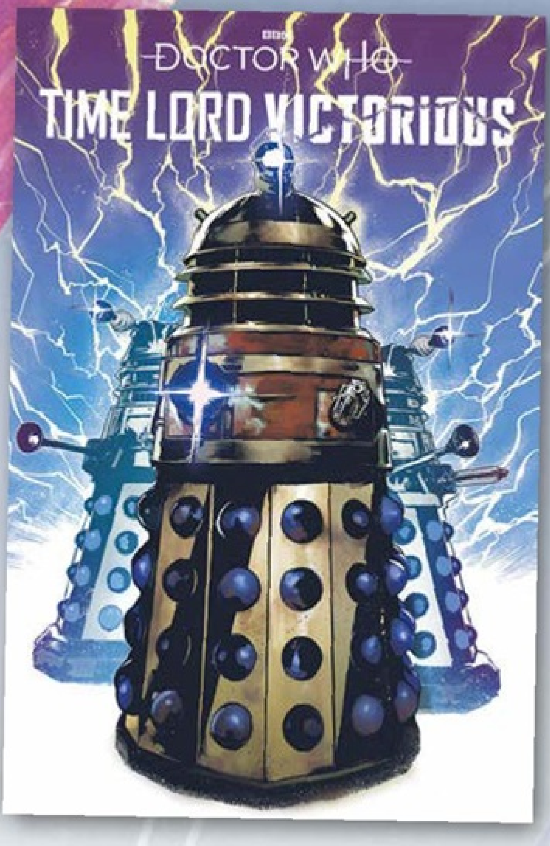
Below left: The Eighth Doctor and Brian appear in Big Finish's *He Kills Me, He Kills Me Not*. Cover art by Lee Binding.

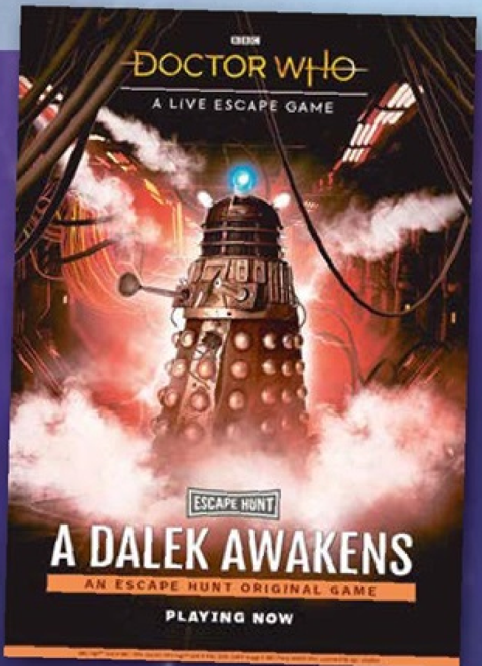
A FULL CAST AUDIO DRAMA STARRING PAUL McGANN AND DAVID TENNANT
BBC
DOCTOR WHO
TIME LORD VICTORIOUS
ECHOES OF EXTINCTION
BY ALFIE SHAW
FEATURING BURN GORMAN, KATHRYN DRYSDALE AND ARTHUR DARVILL

Below centre: The cover of Big Finish's *Echoes of Extinction* features the Eighth and Tenth Doctors. Art by Lee Binding.

Below right: A promotional image of the Eighth Doctor for *Time Lord Victorious*. Art by Lee Binding.







Above left: Two of the five variant covers of the first issue of Titan's *Time Lord Victorious* comic. Art by Andy Tong and Hendry Prasetya.

Above right: A promotional image for Escape Hunt's interactive adventure *A Dalek Awakens*.

Below left: Andy Tong's artwork for one of the variant covers of the second issue of Titan's *Time Lord Victorious* comic.

Below right: The Emperor Dalek appears on another of the variant covers for the second issue.

→ the Tenth Doctor arrives on a scavenger ship going to this destroyed world to discover what's gone wrong.

"For me, it's very much prequel and epilogue," he says. "That's how *I've* been viewing it – it could well be that there is an 'official' epilogue which I don't know about! But it's the whole *Time Lord Victorious* project in a microcosm: a bigger story comprised of smaller stories."

Nailing his colours firmly to the mast, Jake Devine, editor of Titan's *Time Lord Victorious* comic and graphic novel, insists that "I'm most excited about the Daleks. This is not only the first time I've ever worked on them, but also the first time Titan Comics has ever had the licence to do a story with them, so that's a great feeling.

"This is the first time Titan Comics has ever had the licence to do a story with the Daleks, so that's a great feeling." **JAKE DEVINE**

ESCAPE AND IMMERSE

In addition to the physical media, there are two major interactive elements to the *Time Lord Victorious* narrative.

Escape Hunt has announced the launch of an escape room entitled *A Dalek Awakens*, in which participants are given 60 minutes to shut down the power source aboard a doomed spaceship before a rogue Dalek uses that energy to recharge its weaponry and exterminate the craft's 10,000 passengers.

In addition, Immersive Everywhere has announced a fully interactive theatrical experience for 2021 called *Time Fracture*. Writer Daniel Dingsdale says: "Drawing from the rich legacy of *Doctor Who* we're creating an adventure that will entertain fans who have immersed themselves in the show's universe for years, and audience members who will walk in from the street having never seen a single episode. It's going to be an absolute blast."

"Our story features the Tenth Doctor having just come out of an adventure with Thirteen. He's somehow fallen through a time vortex that has left him in a timeline where the Time War never happened, and the Dalek Empire still wreaks havoc in the universe. We have the Emperor and an intriguing new character, known as the Strategist, whom the Doctor has to partner with in order to stop a deadly new alien race that even the Daleks fear.

"Being largely self-contained, we didn't need much outside connection to complete the Titan story," Jake adds. "However, there were regular meetings where all the publishers would update on their own projects and we could give and take on pieces that increased the connections. For example, the Strategist became a figurine for Hero Collector, and since he's a main character in our story, between us, we had to ensure the look was in sync.

"There would be no *Time Lord Victorious* from Titan without our incredible creative team: Jody Houser, Roberta Ingranata, Enrica Angiolini and Richard Starkings. Every one of them put their mark on the project and helped it become the unique, explosive comic it is. There's so much going on, so many twists and turns, and, hopefully, a story like nothing you've ever read before. Fans will be blown away – and if you haven't watched or read *Doctor Who* previously, then there's no better place to start." **DWM**

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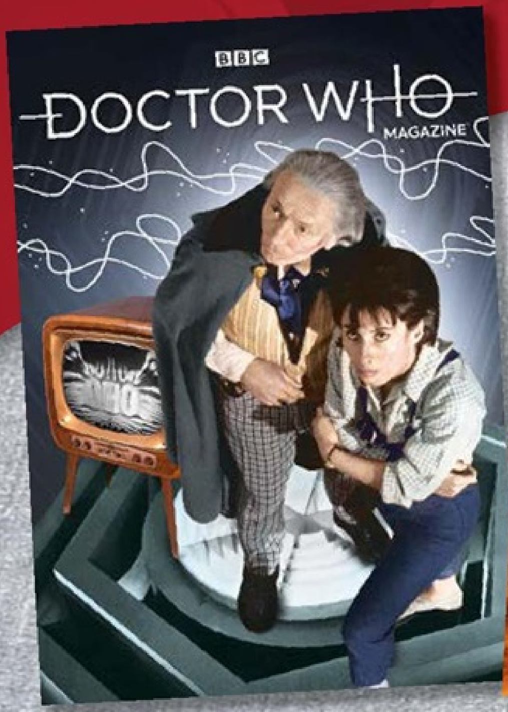

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THE ULTIMATE GUIDE

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The Path to Victory

You can explore the universe of *Time Lord Victorious* any way you want, but if you'd like to follow your favourite character then here's how.

Feature by **JAMES GOSS**

THE EIGHTH DOCTOR

Echoes of Extinction (Big Finish vinyl)
The Eighth Doctor becomes aware that time is being rewritten.

He Kills Me, He Kills Me Not (Big Finish audio)
The Eighth Doctor arrives on an impossibly ruined world and finds himself hunted.

The Enemy of My Enemy (Big Finish audio)
Forming a reluctant alliance with a Dalek time squad, the Doctor tries to locate the source of the disturbances to time. But do the Daleks know more than they're letting on?

All Flesh is Grass (BBC book)
Together with the Dalek time squad, the Eighth Doctor travels back to the Dark Times. There he must confront the source of the disturbances in the universe...

Mutually Assured Destruction (Big Finish audio)
The Eighth Doctor and the Dalek time squad have unfinished business to settle. And this time, death will not win.

DOCTOR WHO
TIME LORD VICTORIOUS
THE ENEMY OF MY ENEMY

DOCTOR WHO
TIME LORD VICTORIOUS
MUTUALLY ASSURED DESTRUCTION

BRIAN

Hero Collector Magazine #4 (Eaglemoss)
Brian is a Knight of the Lesser Order of Oberon. Mentally scarred by his training, he's very much his own Ood.

Time Fracture (immersive theatre)
Brian is recruited into a complicated plot to wipe out a time agent.

The Knight, the Fool and the Dead (BBC book)
Working in the Dark Times, Brian is making a decent living out of death until he meets another killer. Called the Doctor.

DOCTOR WHO
TIME FRACTURE

He Kills Me, He Kills Me Not (BBC audio)
Brian's latest mission goes very wrong when he encounters the Eighth Doctor.

DOCTOR WHO
TIME LORD VICTORIOUS
THE MINDS OF MAGNOX

All Flesh is Grass (BBC book)
Plunged into a deadly battle, Brian offers the Tenth Doctor his help. What could possibly go wrong?

The Minds of Magnox (BBC audio)
On the run with the Tenth Doctor, Brian decides he doesn't care what side he's on, so long as it's the winning one.

THE KOTTURUH

The Dawn of the Kotturuh (doctorwho.tv)
The Kotturuh appoint themselves the Bringers of Death, allowing some races to progress and others to make way for something better.

Secrets of the Dark Times (*Doctor Who Annual 2021*)
The Kotturuh sweep across the Dark Times.

The Knight, the Fool and the Dead (BBC book)
The Tenth Doctor encounters the Kotturuh in the Dark Times.

DOCTOR WHO
THE OFFICIAL ANNUAL 2021

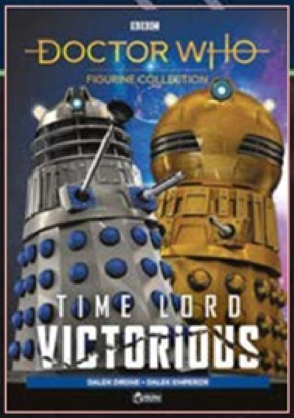
DOCTOR WHO
TIME LORD VICTORIOUS
SHORT TRIPS

All Flesh is Grass (BBC book)
The Dark Times reel from the Tenth Doctor's actions.

The Minds of Magnox (BBC audio)
The Minds of Magnox believe themselves above even the Kotturuh. What is their secret?

Short Trips (Big Finish audio)
Before time changes, the Master encounters the Kotturuh in the far future – and they're still capable of teaching him a lesson...

THE DALEKS



DOCTOR WHO
TIME LORD VICTORIOUS

Hero Collector Magazine #1 (Eaglemoss)
The Dalek Emperor receives a warning billions of years in the making.

Daleks! (BBC digital)
The Dalek Empire invades the Archive of Islos, looking for the secrets of the Dark Times. But something is waiting.

Defender of the Daleks (Titan comic)
The Tenth Doctor is surprised to find himself hunted down by the Daleks. What happens next is even more impossible.

Time Fracture (immersive theatre)
The Daleks seek access to the time fracture facility on Davies Street.

My Enemy, My Ally (Big Finish audio)
The Dalek Empire orders the Eighth Doctor to save the universe. But is that all?

All Flesh is Grass (BBC book)
The Dalek time squad reaches the Dark Times.

Hero Collector Magazine #2 (Eaglemoss)
The Dalek Emperor reveals the Ultimate End of his plan.

Mutually Assured Destruction (Big Finish audio)
The Dalek time squad flees the Dark Times. But they're not alone.

Hero Collector Magazine #3 (Eaglemoss)
The Dalek Strategist considers its options.

Time Lord Victorious teaser
The last survivor of the Dalek time squad has a final message for the Emperor.

Genetics of the Daleks (Big Finish audio)
The last survivor of the Dalek Time Squad finds a way to repair itself.

A Dalek Awakens (Escape Hunt)
The last survivor of the Dalek time squad takes control of the starship *Future*.

THE NINTH DOCTOR

Monstrous Beauty (Doctor Who Magazine)
The Ninth Doctor finds the TARDIS has dragged him, impossibly, through a Time Fracture to the Dark Times. He and Rose become caught up in a war against the Great Vampires. But is there a greater battle to be fought?

All Flesh is Grass (BBC book)
The Doctor realises why he's in the Dark Times – one of the Forbidden Races is in danger. Can he save the Kotturuh?

BBC
DOCTOR WHO
TIME LORD
VICTORIOUS
ALL FLESH IS GRASS
UNA McCORMACK

THE TENTH DOCTOR

Defender of the Daleks (Titan comic)
The Tenth Doctor falls through a time fracture into the middle of a Dalek empire. Something's very wrong with time.

The Waters of Mars (2009 television story)
Having declared himself the Time Lord Victorious, the Doctor wonders if he's gone too far. Can he take on Death and win? The TARDIS falls into a time fracture...

Time Fracture (immersive theatre)
When Adelaide Brooke died on Davies Street, time fractured, with repercussions spreading backwards and forwards. Now someone has exploited that weakness – and the universe is dying.

The Knight, the Fool and the Dead (BBC book)
Back in the Dark Times, the Tenth Doctor becomes aware that the Kotturuh, the legendary Bringers of Death, are sweeping across creation. The Doctor decides to take on Death and win.

BBC
DOCTOR WHO
TIME LORD
VICTORIOUS
THE KNIGHT, THE FOOL AND THE DEAD
STEVE COLE

All Flesh is Grass (BBC book)
The Tenth Doctor's taken a step too far, and the universe reels. Three incarnations all prove in different ways exactly why the Doctor should never command a battle fleet.

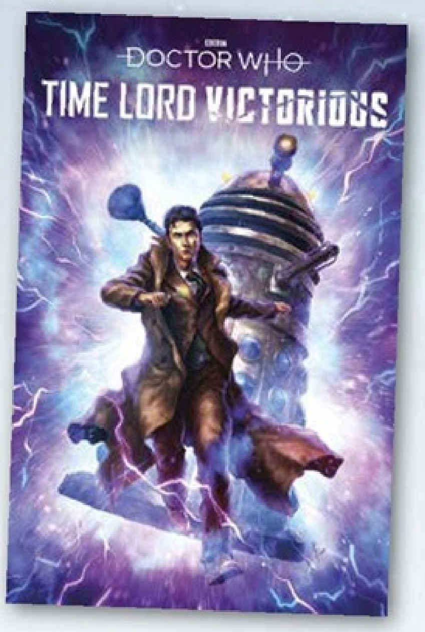
The Minds of Magnox (BBC audio)
The Tenth Doctor and Brian encounter the unrivalled decisive power of the Minds of Magnox. The Doctor seeks an answer from them to a terrible question.

Echoes of Extinction (Big Finish vinyl)
The Tenth Doctor returns through the fracture and finds himself on a planet where time's splintered. **DWM**

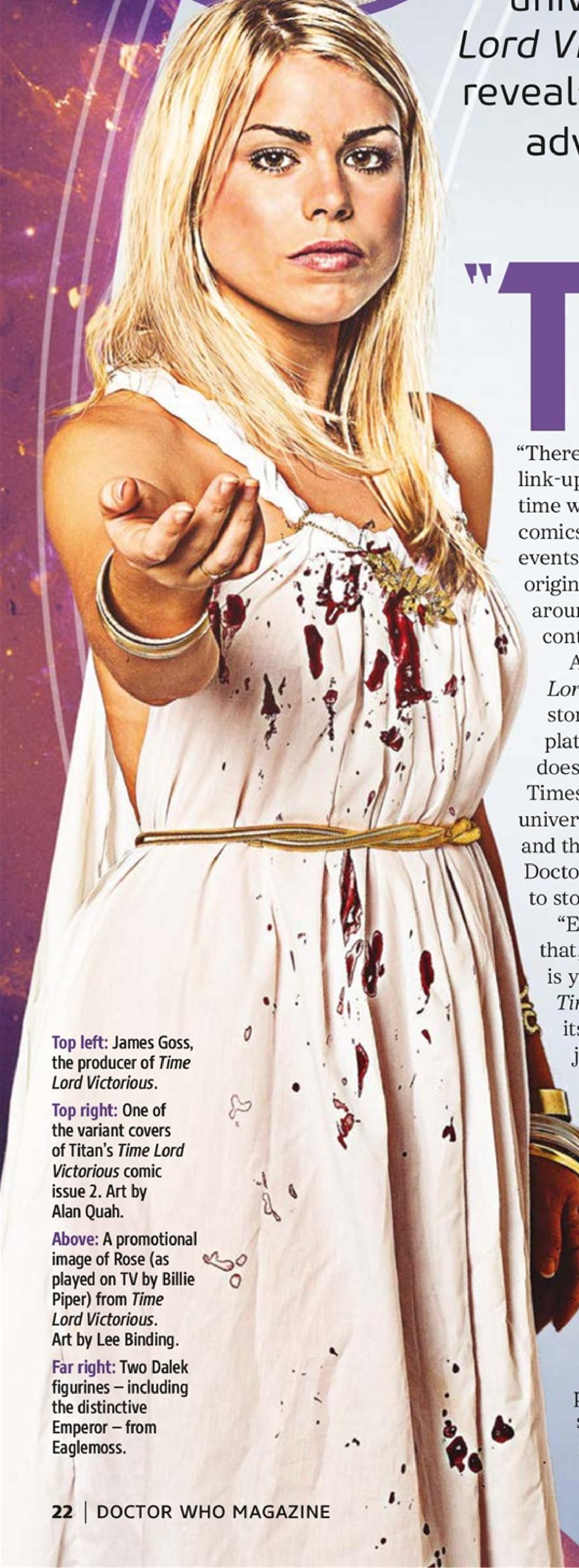
THE
DWM
INTERVIEW

Legend in the Making

“BBC Studios’ *Doctor Who* partners have built a massive universe for you to explore.” *Time Lord Victorious* producer James Goss reveals how this epic, multi-platform adventure was brought to life.



Interview by **EMILY COOK**



“There’s never been a *Doctor Who* project like this before,” says James Goss, the writer behind BBC Studios’ ambitious *Time Lord Victorious* project. “There have been a few clever link-ups in the past, but this time we’re linking audio, books, comics, vinyl, digital, live events and even toys. It was originally conceived to span around half a dozen pieces of content. Now it’s over 30!”

At the heart of *Time Lord Victorious* is a simple story told across multiple platforms. The Tenth Doctor does something in the Dark Times at the start of the universe that changes history, and the Eighth and Ninth Doctors head back there to stop him.

“Everything springs from that,” says James. “The idea is you can enjoy any part of *Time Lord Victorious* on its own. You’ll be able to just read the **Doctor Who Magazine** comic strip and come away having read a thrilling story with a beginning, middle and end – but it might intrigue you as to how that connects with the BBC Books or the Big Finish audios.

“Essentially my job was to shape the entire project and provide vague story outlines for each strand,” he continues. “I spent my first week at the BBC writing a *Time Lord Victorious* bible. Then I had meetings with each of the licensees, going into more detail as people asked questions or made suggestions.

“There was a terrible moment at the end of March – I think we all had a terrible moment at the end of March – when we had a routine meeting and I expected everyone to say, ‘Sorry, can we postpone this project until the crisis is over?’ But absolutely every licensee was committed to finding a way of carrying on. It was a genuinely moving meeting. Big Finish started the ball rolling by saying, ‘We can’t record in a studio but Paul McGann’s son has some band kit in the garage…’ And it went on from there.

“Occasionally we’d have to adjust things according to what was or wasn’t available, or if there was something new and exciting that needed plugging in, but mostly we just watched as the project grew. People kept turning up to meetings with great ideas. There was a meeting where someone asked, ‘Can you tell a story on a t-shirt?’ and everyone burst out laughing. But the idea was so delightfully mad that we’ve found a way to do it – a glow-in-the-dark t-shirt with a hidden story.”

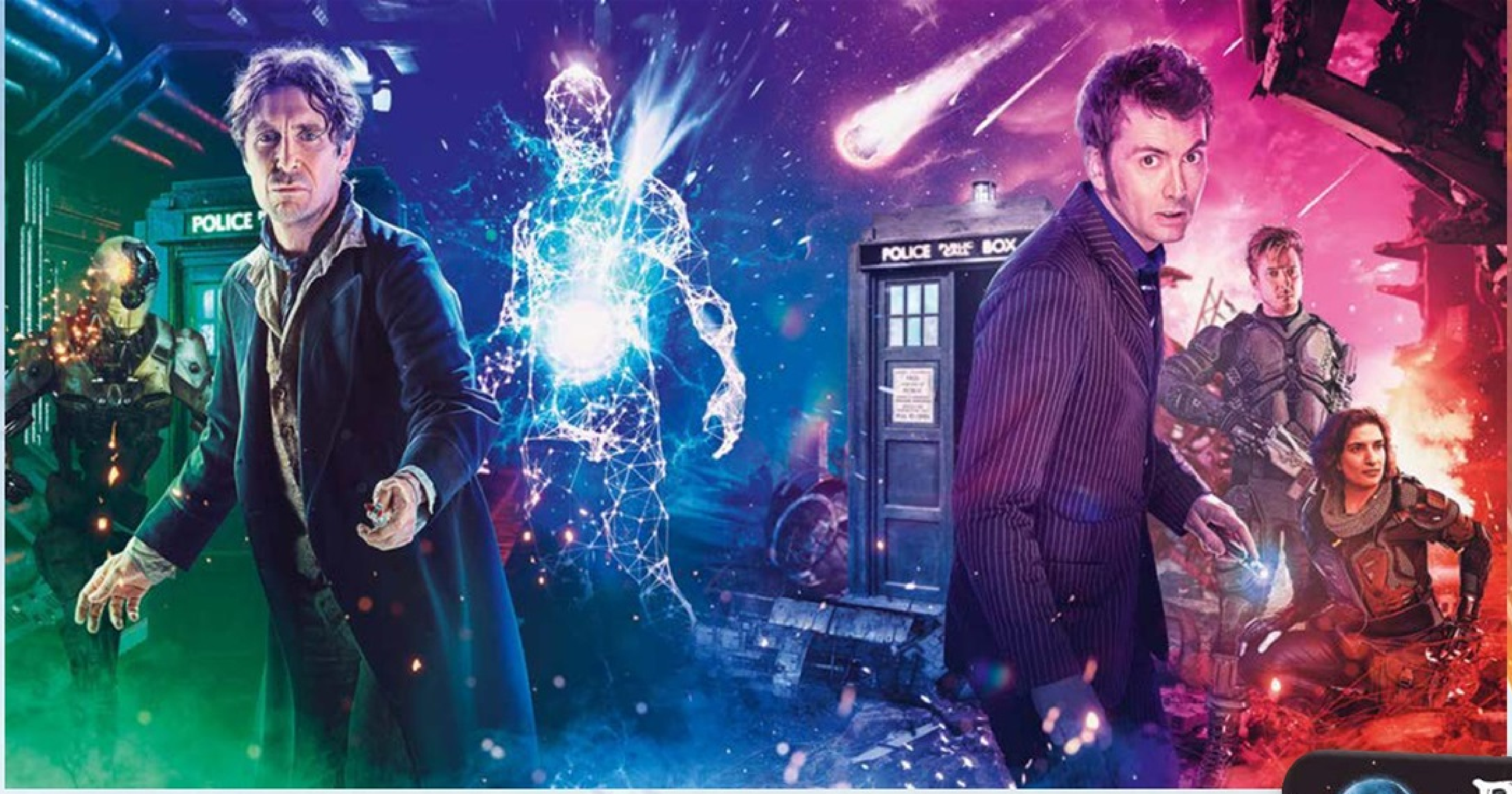
James says it was “super easy” to establish the different story strands for the *Doctor Who* licensees. “My favourite moment was when Jeff Parker from the

Top left: James Goss, the producer of *Time Lord Victorious*.

Top right: One of the variant covers of Titan’s *Time Lord Victorious* comic issue 2. Art by Alan Quah.

Above: A promotional image of Rose (as played on TV by Billie Piper) from *Time Lord Victorious*. Art by Lee Binding.

Far right: Two Dalek figurines – including the distinctive Emperor – from Eaglemoss.



Left: Lee Binding's art for the Big Finish vinyl record *Echoes of Extinction*, featuring the Eighth and Tenth Doctors (Paul McGann and David Tennant).

Below: A limited-edition Brian the Ood coaster, available from Forbidden Planet.

Bottom left: Brian, the Ood assassin. Art by Lee Binding.

Bottom centre: One of the variant covers of Titan's *Time Lord Victorious* comic issue 2. Art by Priscilla Petraites.

Bottom right: The Dalek Emperor on a *TLV* t-shirt from Titan.

BRIAN
THE OOD

"Essentially my job was to shape the entire project and provide vague story outlines for each strand."

Live Events team said, 'We're doing an escape room and an immersive theatre project and I was wondering how we could link them up?' The timing was perfect. They didn't have a back story for the Dalek featured in the escape room and we didn't have a neat way to explain exactly how three Doctors could all travel back to a forbidden time. But then it turned out the immersive theatre project was called *Time Fracture*!"

Time Lord Victorious introduces us to a new faction of Daleks – the Dalek Time Squad. "At the start of the project, I said, 'Maybe we could have merchandise for them?' All of a sudden I'm in a meeting with Chris and Neil from Eaglemoss and they're telling me when the first sets will be coming out. Everyone in the meeting was trying to be a grown-up about it, talking about business cases and release strategies and logo placement on the packaging. And we kept giggling and going, 'We're making a gold Emperor Dalek figure!'

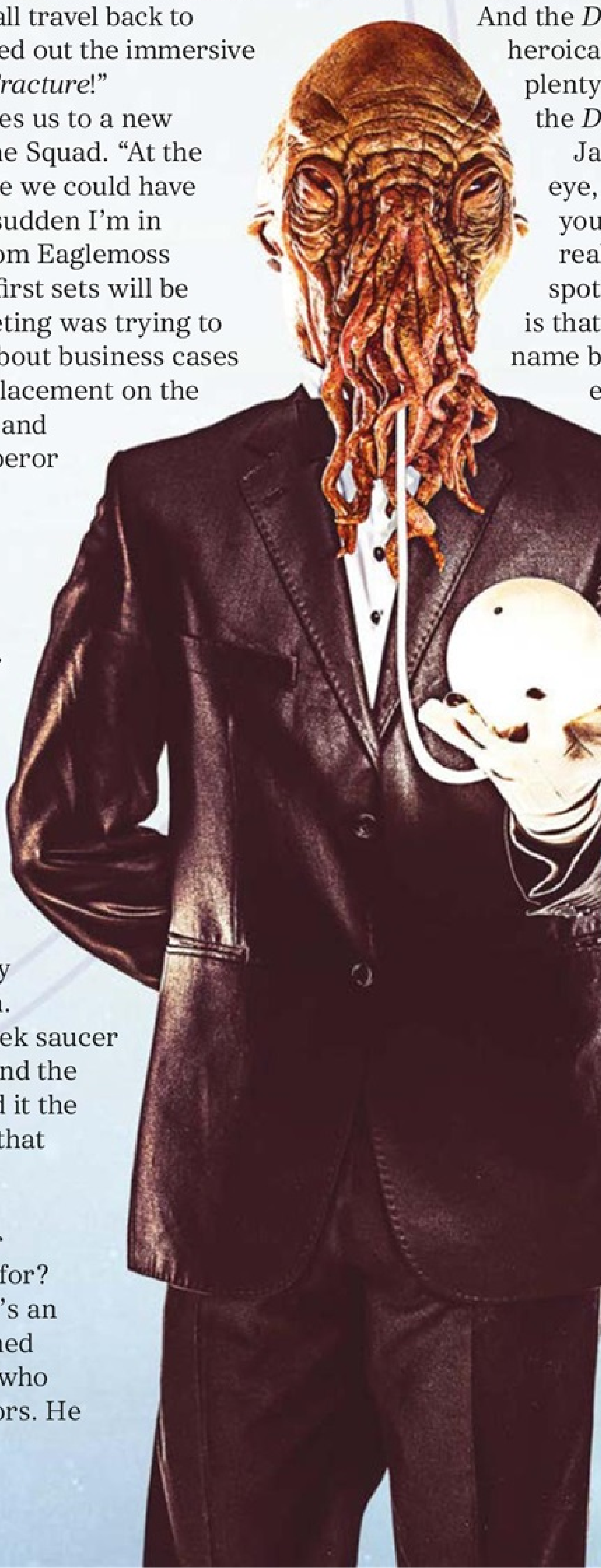
"I've a soft spot for the Dalek Strategist," James adds. "Both the Eighth Doctor and the Tenth Doctor have encounters with it and can't help admiring its sheer deviousness. It's almost a Dalek you can feel sorry for – but that's part of its plan. Across the project you'll see the Dalek Strategist gets progressively more battered and haphazardly repaired, as though he goes to the Shawcraft workshop in between stories. It's been a lovely experience weaving continuity in. There's an engine room on a Dalek saucer in one of the Big Finish stories, and the Hero Collector magazines named it the 'drive carbine' so we made sure that name was included in one of the *Time Lord Victorious* books."

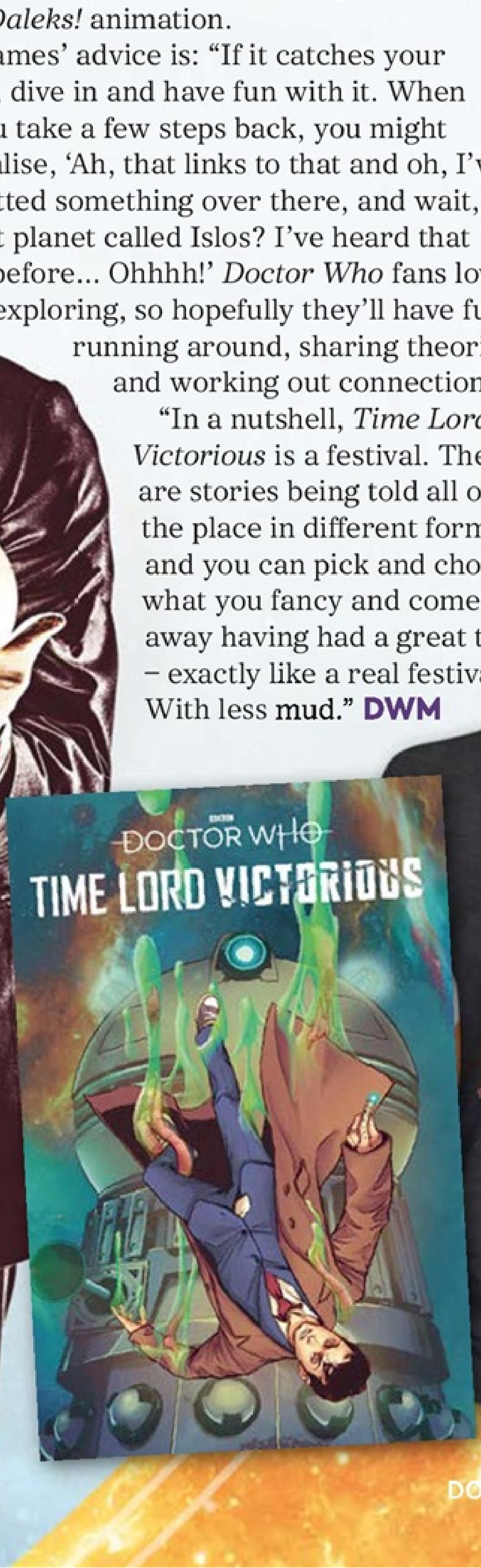
Are there any other threads or Easter eggs fans should look out for? "Brian the Ood is interesting. He's an Ood horrifically altered and trained to become an assassin as a joke, who retaliated by wiping out his captors. He hates his name, but he's a very good assassin and makes a surprisingly suitable companion for the Time Lord Victorious. Oh, and the Ninth Doctor's spider plant turns up in a lot of places."

According to James, *Time Lord Victorious* is "typical of all *Doctor Who*: it's an epic but with a lot of heart. It's helpful that you can consume each individual strand, especially if you're planning on reading your first Doctor Who book or Big Finish audio or Titan comic. And the *Doctor Who* digital team have worked heroically from the start to ensure there's plenty of free content, including, of course, the *Daleks!* animation.

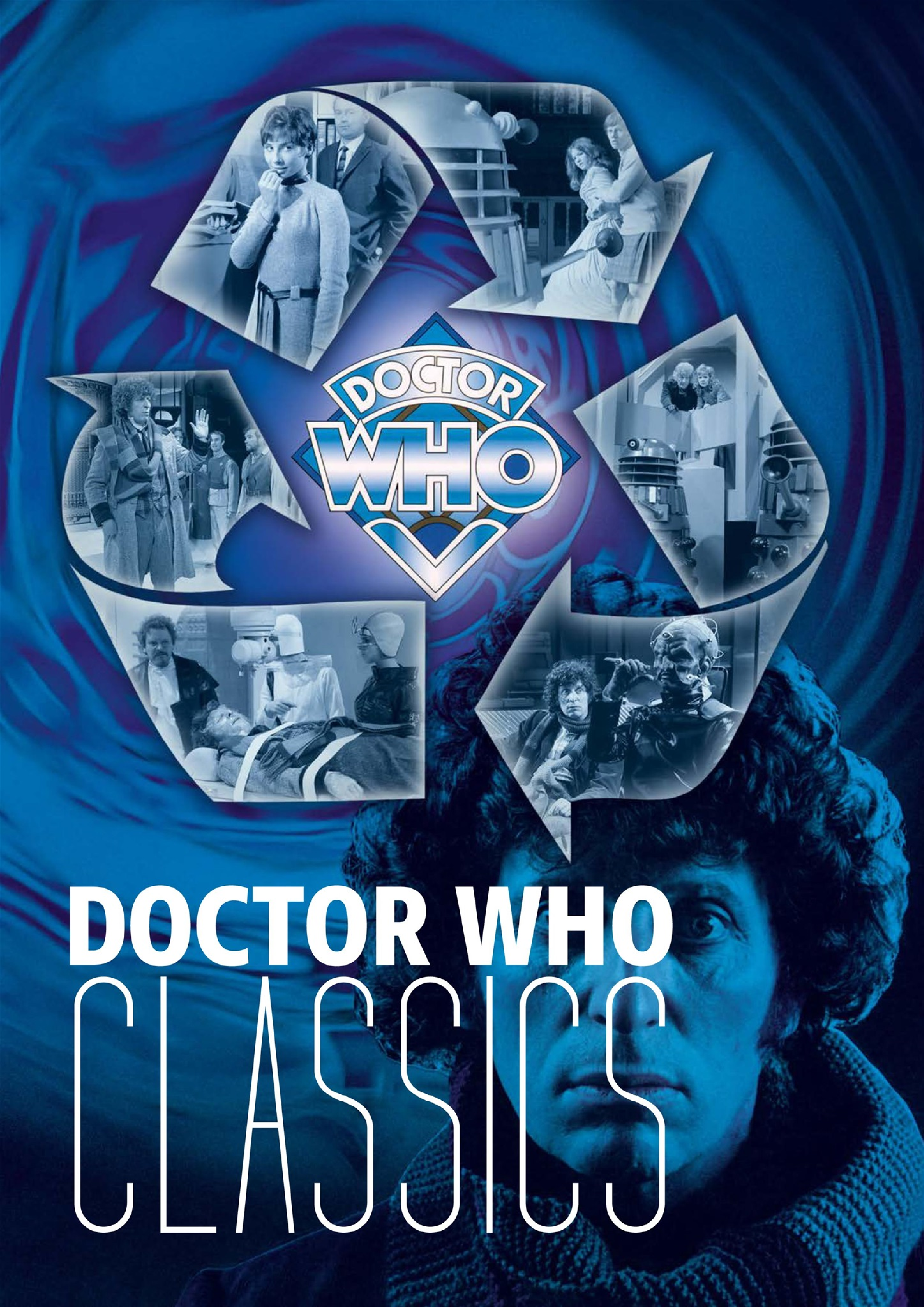
James' advice is: "If it catches your eye, dive in and have fun with it. When you take a few steps back, you might realise, 'Ah, that links to that and oh, I've spotted something over there, and wait, is that planet called Islos? I've heard that name before... Ohhhh!' *Doctor Who* fans love exploring, so hopefully they'll have fun running around, sharing theories and working out connections.

"In a nutshell, *Time Lord Victorious* is a festival. There are stories being told all over the place in different forms and you can pick and choose what you fancy and come away having had a great time – exactly like a real festival. With less mud." **DWM**





DALEK
EMPEROR



DOCTOR WHO CLASSICS

In 1978 BBC Television made plans for an unprecedented season of vintage *Doctor Who* episodes. Current producer Graham Williams was consulted and the archive was trawled for surviving stories. However, on this occasion there were challenges that even the Doctor couldn't overcome...

Feature by **RICHARD MOLESWORTH**

Opposite page: Some of the stories that were repeated on BBC1 – or suggested for repeats – in the 1960s and 70s. Clockwise from top: Carole Ann Ford as Susan and William Russell as Ian in *An Unearthly Child* (1963); Victoria (Deborah Watling) and Jamie (Frazer Hines) in *The Evil of the Daleks* (1967); the Doctor (Jon Pertwee) and Jo (Katy Manning) in *Planet of the Daleks* (1973); the Doctor (Tom Baker) and Davros (Michael Wisher) in *Genesis of the Daleks* (1975); Professor Marius (Frederick Jaeger) and the Doctor in *The Invisible Enemy* (1977); and the Doctor, Cordo (Roy Macready) and Mandrel (William Simons) in *The Sun Makers* (1977).

Left: Graham Williams, *Doctor Who*'s producer in the late 1970s.

Below left: BBC2 Controller Brian Wenham.

Below centre: BBC Head of Series and Serials Graeme McDonald.

Below right: *Genesis of the Daleks* – Williams' suggestion for a repeat screening in 1978.

In the 1960s and 70s, the BBC's *Doctor Who* repeats were always selected from a pool of recently transmitted stories. There were good reasons for this. The gentleman's agreement between the BBC and Equity, the actor's union, meant that only a small number of programmes could be repeated during any given year. More importantly, most of the programmes that were repeated had to be less than two years old, with a subclause of the agreement stating that a grand total of just 26 older-than-that programmes could be repeated on each BBC channel during the year. When it came to *Doctor Who*, there was another limiting factor. An unwritten rule enforced by the programme's production office meant that repeats always had to feature the current incarnation of the Doctor.

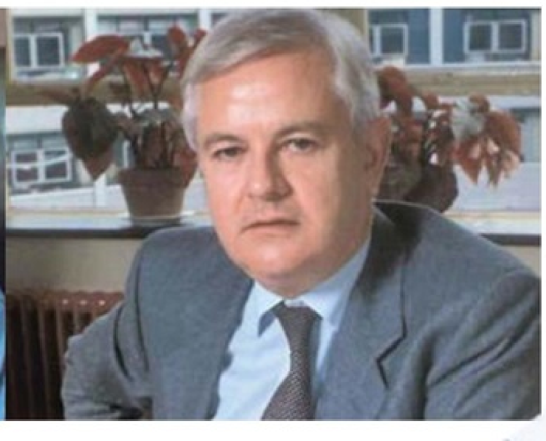
During William Hartnell's tenure as the Doctor, only the programme's very first episode, *An Unearthly Child* (1963), was ever repeated, and that was just seven days after its first transmission. The only Patrick Troughton repeat was *The Evil of the Daleks* (1967), which was reshown on a weekly basis during the summer of 1968 as a stop-gap between seasons. Repeats became much more frequent in the 1970s, when Jon Pertwee was the show's star, although the trend moved quickly to edited, feature-length compilations of stories. This trend continued into Tom Baker's era, although episodic repeats began again from 1976. But always, the stories selected for repeat showings were from the most recent batches of adventures, and the repeats were exclusively screened on BBC1.

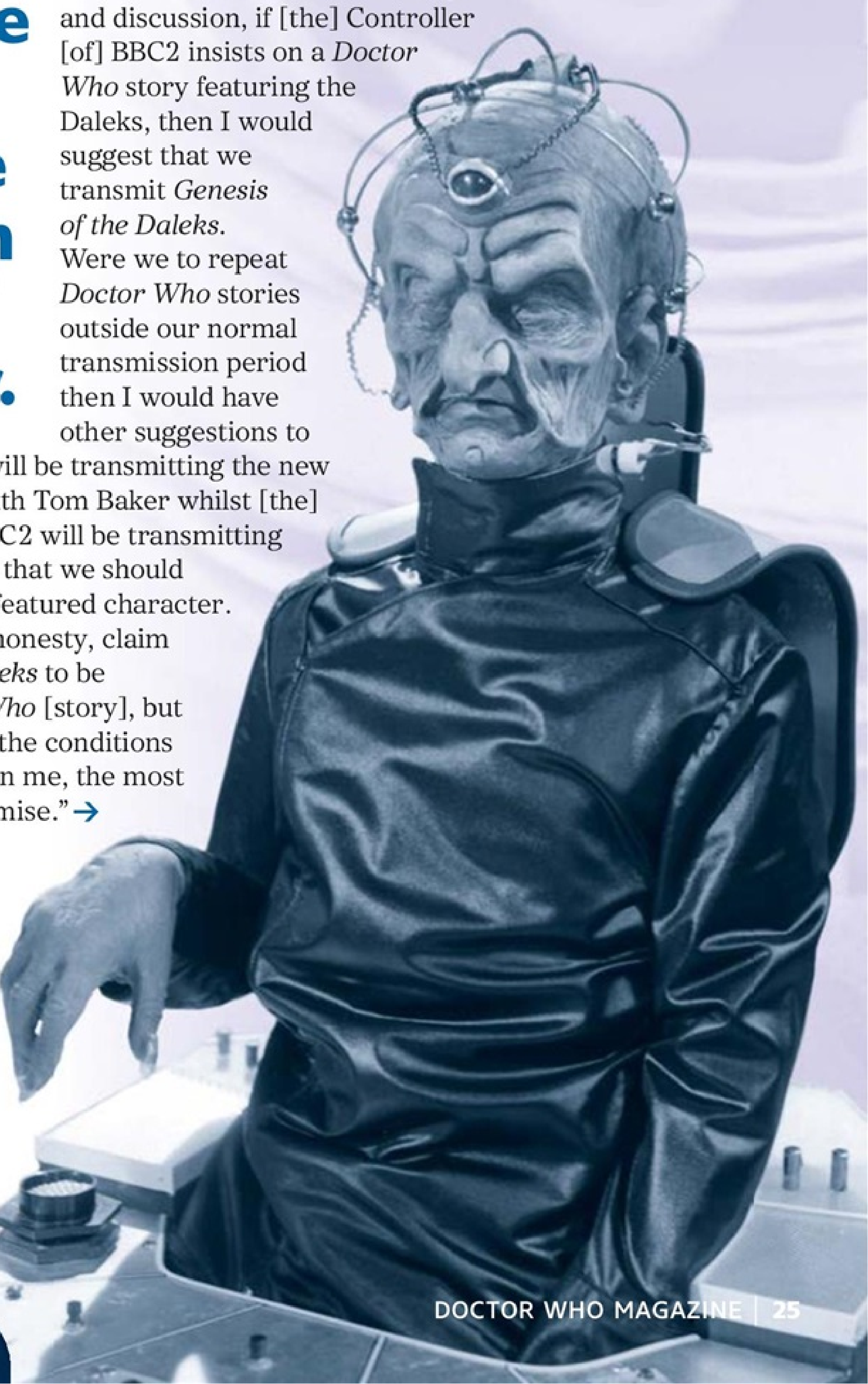
Repeats became much more frequent in the 1970s when Jon Pertwee was the show's star.

Apart from the limiting factor of the Equity agreement, there was also another big problem with repeating older *Doctor Who* stories in the 1970s. By the middle of the decade, a large proportion of old *Doctor Who* stories had had their transmission master videotapes wiped.

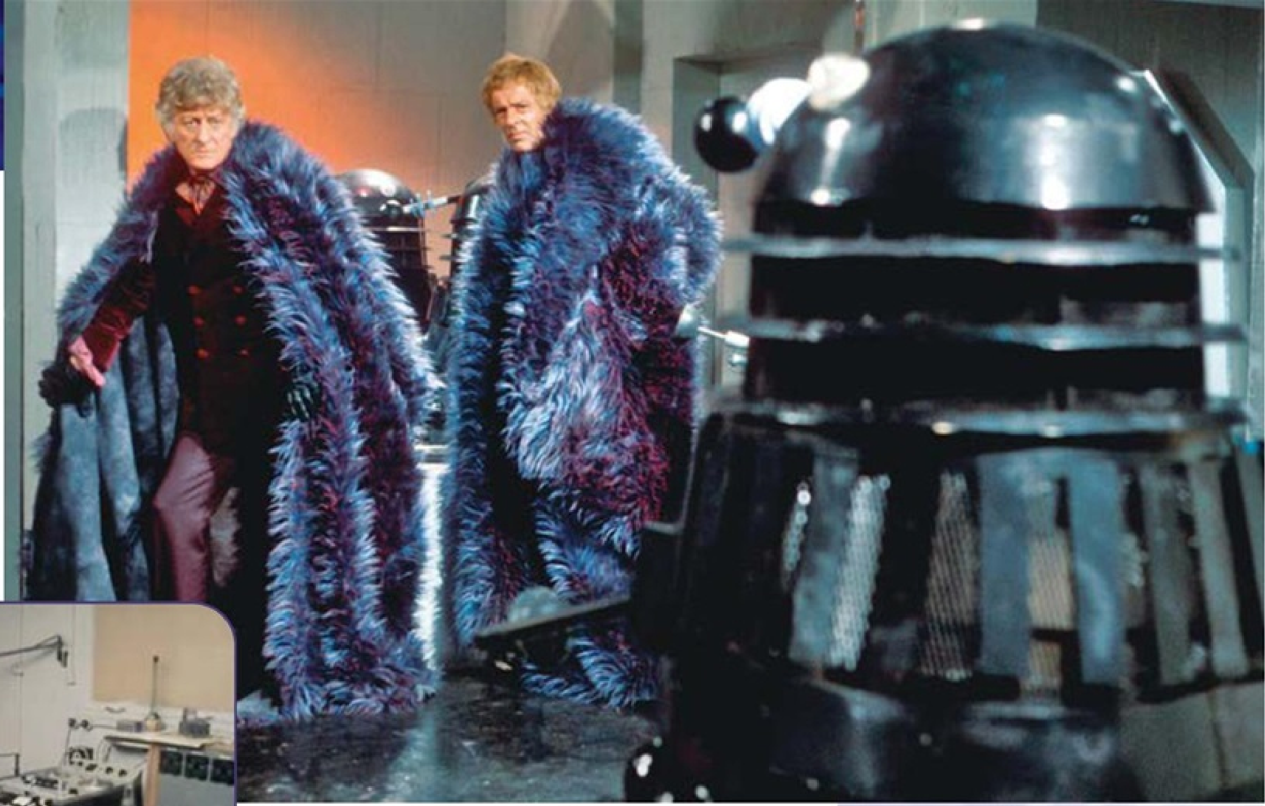
But then in June 1978, Brian Wenham, the Controller of BBC2, contacted Graham Williams, the then-producer of *Doctor Who*, and suggested showing older-than-two-years *Doctor Who* stories on BBC2 that autumn. Wenham's only caveat was that these repeats should feature the Daleks, if at all possible. What, Wenham wanted to know, could Williams suggest?

The situation wasn't ideal for Williams, as the proposed BBC2 repeats would be going out in the same weeks as the opening stories of the new 16th season on BBC1. He outlined his thoughts on the situation in a memo to Graeme McDonald, the BBC's Head of Series and Serials, on 14 June: "After further thought and discussion, if [the] Controller [of] BBC2 insists on a *Doctor Who* story featuring the Daleks, then I would suggest that we transmit *Genesis of the Daleks*. Were we to repeat *Doctor Who* stories outside our normal transmission period then I would have other suggestions to make, but as we will be transmitting the new series on BBC1 with Tom Baker whilst [the] Controller [of] BBC2 will be transmitting a repeat, I believe that we should keep to the same featured character. I could not, in all honesty, claim *Genesis of the Daleks* to be a classic *Doctor Who* [story], but it remains, under the conditions that you have given me, the most palatable compromise."→





→ Williams appears to have been happy – had the repeats been mooted for the summer, when new *Doctor Who* was off the air – to consider stories featuring previous Doctors. Williams' opinion of *Genesis of the Daleks* notwithstanding, the substance of the proposed BBC2 repeats seems to have been: six slots to fill, Daleks if at all possible, and old Doctors not necessarily a problem. Williams' attempt to tick most of these boxes by proposing *Genesis* was a reasonable one, but it seems not to have been approved.



Above: The Doctor (Jon Pertwee) and Taron (Bernard Horsfall) are discovered by the enemy in *Planet of the Daleks* (1973).

Left insets: Tony Cash's 1977 documentary *The Lively Arts: Whose Doctor Who* featured behind-the-scenes items including Dick Mills at the Radiophonic Workshop and sculptors making the dragon for *The Talons of Weng-Chiang* (1977).

The next steps in this decision-making process are undocumented, but just over a week later, on 22 June, Williams was writing again to Graeme McDonald: "We have now made exhaustive enquiries as to the availability of programmes, and find that in the early episodes of *Doctor Who*, we have a complete version of the first ever story transmitted and, after that, no six-part episode until [the] 1973 Jon Pertwee [story], *Planet of the Daleks*. I would suggest that a compromise solution might be to transmit on Monday the *Lively Arts* (Tony Cash) documentary on the making of *Doctor Who*, at fifty minutes, and then subsequently to transmit on Tuesday, Wednesday, Thursday and Friday the very first story, produced by Verity Lambert, *An Unearthly Child*, which would, of course, be in black and white. I believe this to be the best option, the alternative being the six-part episode as mentioned above."

Re-screening Tony Cash's *The Lively Arts: Whose Doctor Who* documentary from the previous year was a neat suggestion from Williams.

This memo adds a little more detail to the proposed BBC2 repeats, indicating that they were planned to run during a single week, Monday through Friday. As most *Doctor Who* stories were either four or six episodes in length, a six-parter would make more sense for this slot, although two episodes would need to be shown on one of the five weekdays in order for the story to be screened in a single week.

Knowing what existed in the BBC Film and Videotape Library in 1978, it's unsurprising that the four-part William Hartnell story *100,000 BC* (aka *An Unearthly Child*) was nominated by Williams – at the time this was the sole surviving, complete 1960s *Doctor Who* story retained by BBC Television. Many more 1960s stories were in the hands of BBC Enterprises, but it seems they had yet to be fully integrated into the BBC's archive system, if *Planet of the Daleks* was seen as the next-oldest complete six-part story.

That *Planet of the Daleks* was considered complete is intriguing in itself, as the third episode of that story would be wiped by the BBC. It's long been assumed that this took place within two years of its BBC1 broadcast, but presumably it occurred after the summer of 1978, when Williams wrote this memo.

Contextualising the repeats by re-screening Tony Cash's *The Lively Arts: Whose Doctor Who* documentary from the previous year was a neat suggestion from Williams. Not only would it have helped fill out a Monday-to-Friday schedule, but it would serve as a quick introduction to the history of the programme for those tempted to tune into BBC2 to catch some classic *Doctor Who* adventures.

Regardless of BBC2's intentions, BBC1 repeated two recent *Doctor Who* stories in the summer of 1978, *The Invisible Enemy* and *The Sun Makers*, weekly on Thursday evenings. In early July 1978, Williams wrote to Graeme McDonald once more, enquiring about the proposed BBC2 repeats, which seem to have been given the umbrella title *Doctor Who Classics* in the interim. Williams' memo was returned to him with a handwritten note from McDonald scrawled at the bottom of the sheet. "[The Controller of] BBC2 has decided – after being pressurised by [the Controller of] BBC1 [Bill Cotton] – to abandon the idea."

And so the plug was pulled this proposed season of vintage *Doctor Who*. For the next few years, *Doctor Who*'s summer repeats – two four-part stories selected by the producer from the just-transmitted season – were confined exclusively to BBC1. Welcome though they were, these were no substitute for older, out-of-time repeats. For that kind of approach, fans would have to wait until November-December 1981, when BBC2 finally got in on the act with their widely acclaimed *The Five Faces of Doctor Who* repeat season.

But that's another story... **DWM**

Below: The Doctor and Leela (Louise Jameson) in *The Invisible Enemy*.

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OUT OF THE TARDIS

Tracy-Ann Oberman

Project Leader

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **SCOTT HANDCOCK**

Above: Tracy-Ann Oberman as Yvonne Hartman in *Army of Ghosts/ Doomsday* (2006).

Far left: Tracy-Ann on set for *Army of Ghosts/Doomsday*.

Left: Grace Kelly as Tracy Lord in the classic musical *High Society* (1956).

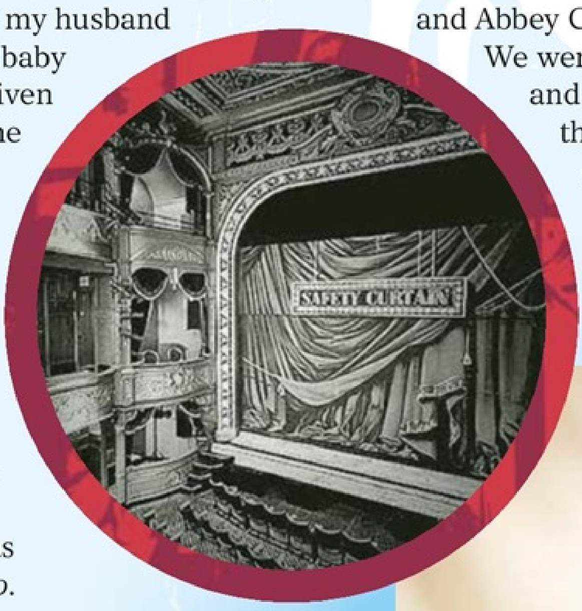
Below inset: The Theatre Royal in Haymarket – a haunted venue, allegedly.

Bottom left: Two of the *Torchwood* audio dramas that Tracy-Ann has starred in: *Before the Fall* (2017) and *Aliens Among Us 3* (2018).

Bottom right: Abbey Clancy, the winner of *Strictly Come Dancing* in 2013.

“I was about to start a big BBC One period drama,” says Tracy-Ann Oberman, reflecting on how the recent pandemic has impacted the UK’s arts industries. “Then I was about to do a big Sky comedy. And then I was going to be playing the first female Shylock in *The Merchant of Venice*. All of that went down in 24 hours. Plus, my daughter’s school closed – *everything* closed – so no furloughing for anybody in this house. Solace was needed…”

“Every theatre I’ve ever gone in, I’ve always said, ‘Is it haunted?’”



To *Doctor Who* fans, Tracy-Ann is best known for playing Yvonne Hartman in the 2006 finale *Army of Ghosts/Doomsday*: a role she continues to play in Big Finish’s ongoing *Torchwood* dramas.

“I think it’s well documented that I was a *Doctor Who* obsessive as a little girl,” she continues, “and I’m so grateful and humbled that the *Doctor Who* fandom loved that character so much. I think she’s one of the best characters I’ve ever played. She’s so complicated and complex and layered and principled and charming and evil and everything you want – I love her! It was only two episodes but I really feel like part of the *Doctor Who* fabric.”

Inviting Tracy-Ann back into the *Doctor Who* universe, we call her for a quick chat and present her with some randomly selected questions from **DWM**’s TARDIS tin.

FULL-CAST AUDIO DRAMA
TORCHWOOD ONE
BEFORE THE FALL

TORCHWOOD
ALIENS AMONG US 3

Have you ever seen a ghost?

Sadly, no – and I’ve spent my life wanting to see a ghost. Every theatre I’ve ever gone in, I’ve always said, “Is it haunted?” Why would I want to see one? Because it would be empirical evidence that “There are more things in Heaven and Earth, Horatio.” I want to see evidence of *spirit*. I do *feel* spirit, but no, I’ve never seen one.

What’s the best present you’ve ever received?

I had my daughter four hours before my birthday. I came round on the morning of my birthday and my husband was there with the baby and a cake! I was given a baby basically. The daughter I thought I’d never have.

It was while I was filming *Doctor Who*. They gave me a three-week holiday – they were so sweet! They said, “Take that honeymoon you never had on *EastEnders*.” And I went off to India, came back pregnant and went straight onto *Doctor Who*! I’ve always called her my miracle *Doctor Who* baby. So yes, my *Doctor Who* baby was my best birthday present.

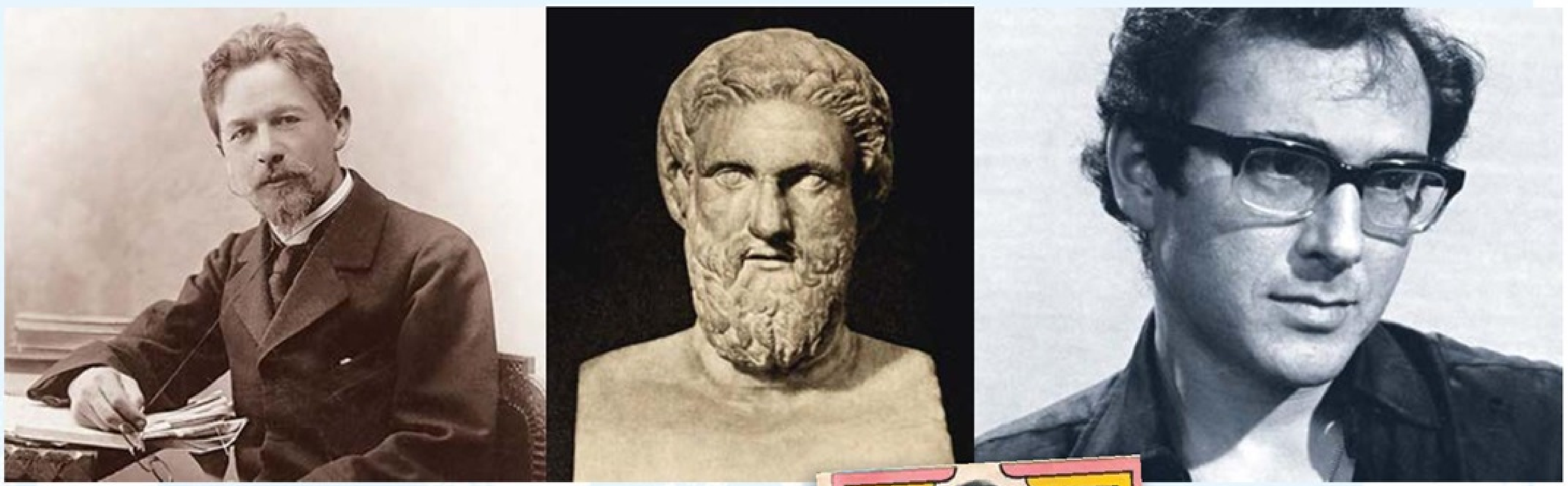
Do you like your own name?

No, because my parents thought they were naming me after Tracy Lord who had been [a character] in *High Society* – and actually everybody of my age is called [*adopts London accent*] “Tracy”. It ended up being the kind of Kylie or Jade of its time. It sort of sums up that early 1970s aspirational family who thought they were giving their daughter a really cool name, but actually it turned out to be a kind of cliché. I felt I was a natural Anastasia. I wanted to change my name to Ann but I wasn’t allowed. They didn’t let you do anything when I was growing up, it was rubbish. Now I could be anything I want to be.

Have you ever asked for an autograph?

Yes, but not for me. My daughter, when she was about four, was obsessed with *Strictly Come Dancing* and Abbey Clancy was her absolute idol. I went to pilates and Abbey Clancy’s agent was there. We were talking about *Strictly* and I said, “Is there any chance that Abbey could send my daughter a signed picture?” And she did! My daughter still has it on her wall, having now long forgotten about *Strictly*. →

Tracy-Ann Oberman



Right: Playwrights Anton Chekhov, Aristophanes and Harold Pinter.

Right below: A biography of satirist Dorothy Parker.

Below inset: Yvonne Hartman sees trouble in *Doomsday*.

Bottom right: Brad Pitt as stuntman Cliff Booth in Quentin Tarantino's *Once Upon a Time in Hollywood* (2019).

→ What skill or talent would you like to possess?

I think the ability to fly, so I can just go to places within an instant. I'd like to have retractable wings. Failing that, I'd like to have the talent to own a private jet. Also, I'd like to be able to drop half a stone before filming at the click of a button. Also, healing people and bringing people together.

What is your worst habit?

Impatience.

In which one of the seven deadly sins do you indulge most often: anger, sloth, gluttony, avarice, envy, pride or lust?

I think I veer between sloth and gluttony. Anger, avarice and lust...? No, they haven't been my bag. Sloth and gluttony!

What law would you pass?

That you wouldn't be able to eat oranges or any kind of burger on a train... or chips. Basically, nothing that smells in a small, enclosed carriage.

What was you first job?

My first paid job was as a Saturday girl in Next on our local high street. I was having to serve my friends' parents, who'd say: "Be a good girl, Tracy. Will you put all that back on the rail for me...?" And then they'd leave anything they didn't want on the floor!

What is the biggest lie you have ever been told?

"This part has your name all over it." You walk out of an audition and they go: "Thank you, wow, that's amazing! This part has your name all over it. Are you free for the dates? Amazing!" Also: "The cheque's in the post, we've dealt with it."

Which three people, alive or dead, would be your ideal dinner party guests?

Dorothy Parker: an American writer who was very, very witty... David Warner, and the Emperor Augustus... I don't know, maybe not Augustus, maybe Cleopatra? I'd like a Roman. Maybe Cicero? He'd be good for a story, wouldn't he? I'd say Caligula but I'd be scared how it would turn out... Let's go: Livia, Dorothy Parker and David Warner!

[*After ten minutes of other questions, Tracy volunteers an alternative dinner party scenario*]

Maybe Aristophanes? Oh, can you imagine a dinner party of Aristophanes, Pinter and Alan Ayckbourn? That would be an interesting one, wouldn't it? And Chekhov. Oh my God: Chekhov, Aristophanes and Pinter... and Dorothy Parker. *That's* my ideal dinner party.

You Might as Well Live
The Life and Times of Dorothy Parker
John Keats

Do you have a lucky charm or mascot?

I've got a necklace that my husband bought me all different charms for. I have two versions of it that I wear at any one time, and consider to be a lucky mascot because they mean something.

One was for the first few years after we got married. On my birthday, he'd get me a charm. First year, the necklace; next year, the charm; then another charm. Then after my daughter was born, I got a necklace with his initial, her initial and a little snail. (Don't ask about the snail, it's random.) Those necklaces I consider to be lucky and I feel naked without one of them on.

If you could swap places with a member of the opposite sex for a day, who would you be?

Ooooh! *(Thinks.)* Well, my head is saying Donald Trump because I'd be able to sort a hell of a lot of stuff out in 24 hours, but my heart is saying probably Brad Pitt. Because just think what it would be like, to see what it was like to walk around the world as Brad Pitt: handsome, godlike, adored-by-everybody Brad Pitt. The sheer power, the magnetism, the money, the adoration...

Do you follow a soap opera?

When you've been in a soap opera and you know how much hard work goes on, it's a bit like watching a Vietnam film having been fighting in Vietnam. It's very hard to not think, "Oh God, those poor actors, locked in that one set all day Tuesday." Or, "Oh look, they're outside now, freezing all day Wednesday!" It's very hard to suspend disbelief on a soap. I think they're amazing and the work that goes into them is unbelievable. But when you've been in one, it becomes very hard not to know exactly how exhausting they are.

Have you ever written a letter of complaint?

Oh my God, you're talking to *me*: the woman who plays Yvonne Hartman! Of course I have, endlessly. But only when I feel that they're needed. There are big blue-chip

"I really do like Daniel Craig. I mean, I've never got the James Bond thing but he brings a complexity and a modernness to it."

companies who really should provide a better service. You know, annoying things like broadband, or expensive things where you think, "Hang on, no, I'm not going to let you get away with that!"

For example, I was always taught by a friend that worked in hotels: never take the first room they give you because they always try to palm you off with the rubbish room. Always go for the *second* room. And having done a lot of travelling over the years with work, living in hotels for days and weeks and months on end, I think that was a good bit of advice.

Who's the best James Bond?

Oooh, very good. Very good!

I knew Roger [Moore] actually. As a human being, he was the most wonderful man. I met him through UNICEF but also we ended up at a friend's skiing place, and he was the most lovely, charming, kind, witty, funny man – with the best stories! He knew that I loved Hollywood's golden age and he used to talk to me, and I just used to sit there going: "And then what happened?!" But no, for me, he wasn't James Bond.

I really do like Daniel Craig. I mean, I've never got the James Bond thing but he brings a complexity and a modernness to it. A conflicted James Bond – an all-round human feeling, pulse-beating, guilt-ridden, complex, damaged, spy hero – is Daniel Craig. But on sheer good looks, sexuality, have a Martini and then save the world...? Probably Sean Connery. So it's a toss-up between those two.

What's your first memory?

Being in a cot in a dark room – it was on wheels – and being able to slide it from one end to another. My mum says it's impossible I can remember that. I remember talking to Maureen Lipman about this and she said, "Somebody's told you about that memory, you've seen a picture." But I don't think that's true. I *do* remember wheeling it back and forth across the room: very young, 18 months.

What is your favourite pizza topping?

Hmmm... We'll go classic: just plain old Margherita.

Have we been visited by aliens yet?

Yes. When you see the pyramids in real life, it makes no sense how humans could have done that. When you stand at the Giza pyramids and you look up and see the size of each slab – which didn't even come from Egypt and had to have been transported from miles and miles and miles away – and each slab is the size of a house, you sort of think, of course there were aliens. Of course! **DWM**

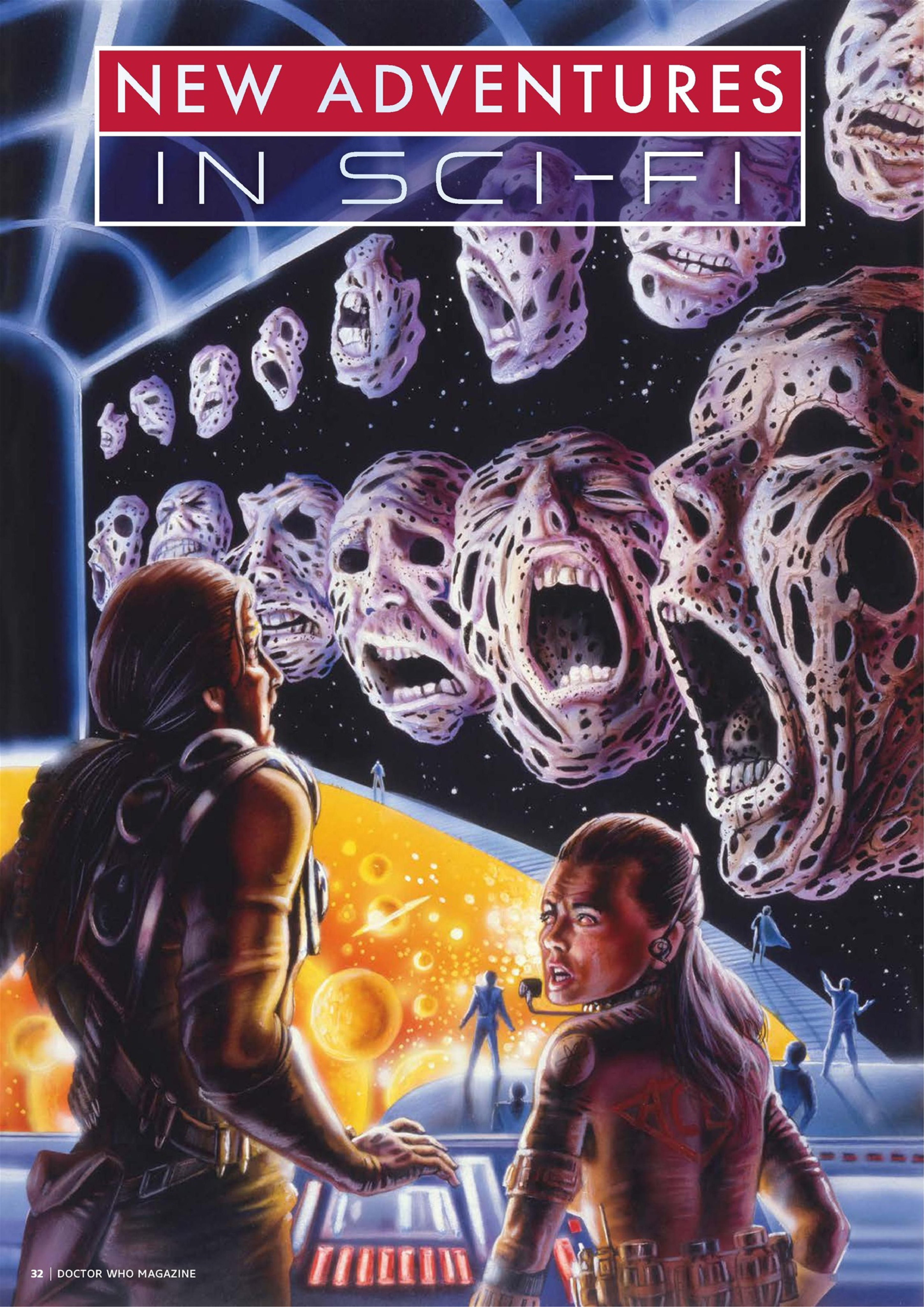
Top left: Daniel Craig as James Bond in *Quantum of Solace* (2008).

Top right: The pyramids at Giza in Egypt – evidence of aliens?

Above insets: Roger Moore as James Bond in *Live and Let Die* (1973); Sean Connery as Bond in *Goldfinger* (1964).

Right: Yvonne Hartman, the woman in charge of Torchwood One.

NEW ADVENTURES IN SCI-FI



The Doctor may have been absent from TV for most of the 1990s, but in print he was enjoying a whole new lease of life. Three decades on, the team behind Virgin Publishing's *New Adventures* recall how they created a universe "too broad and too deep for the small screen"...

Feature by **PAUL KIRKLEY**

"So you want to write your own *Doctor Who* novel?"

This was the tantalising – if slightly passive-aggressive – headline that, in August 1990, greeted readers of the shouty sci-fi fanzine *DWB*.

Over the three densely typed pages that followed, Peter Darvill-Evans – editor of WH Allen's cherished Target Books range – outlined his ambitious plans for the first run of original novels based on the TV Time Lord, complete with a comprehensive set of guidelines for prospective authors. (Capital D for Dalek, small d for dalekanium, etc.)

A former general manager at Games Workshop who had written a trio of *Fighting Fantasy* role-play books, Peter had taken the job in what turned out to be the dying days of WH Allen. In 1991, its new owner, the Virgin Group, offloaded most of its assets, retaining a rump operation at its tiny offices in London's Ladbroke Grove under the new name Virgin Publishing.

And WH Allen wasn't the only long-serving British institution whose star was waning. "When I joined, *Doctor Who* on television only had a year to go, and we were running out of previous stories to novelise," says Peter. "I don't think the senior managers realised they'd reached the end of the line – otherwise they probably wouldn't have bothered advertising for a *Doctor Who* editor!"

In this looming crisis, though, Peter spied an opportunity. "[Producer] John Nathan-Turner had always said he would never allow original novels until all the novelisations had been done," he explains. "And suddenly there was no *Doctor Who* on television."

Having got the green light from his initially sceptical bosses, Peter set about commissioning the first run of *Doctor Who: The New Adventures*, which would continue the exploits of the 'current' TV team, Sylvester McCoy's Seventh Doctor and Sophie Aldred's Ace, in four stories linked by the common threat of the Timewyrm – "a virus that burrows into the structure of space-time and upsets its programming," according to Peter's original notes.

For the first three titles, he approached established Target authors John Peel, Terrance Dicks and one of his own predecessors in the editor's chair, Nigel Robinson.

"Peter gave me a rough idea of what he was looking for, so I immediately sat down and wrote an outline and had it faxed to him," recalls John Peel, whose Gilgamesh-riffing *Timewyrm: Genesys* launched the *New Adventures* in bookshops on 20 June 1991. "The next morning, he called me to say he'd enjoyed the outline, but he'd wanted something with 'more Mesopotamians in it' – something he'd previously completely forgotten to mention!"

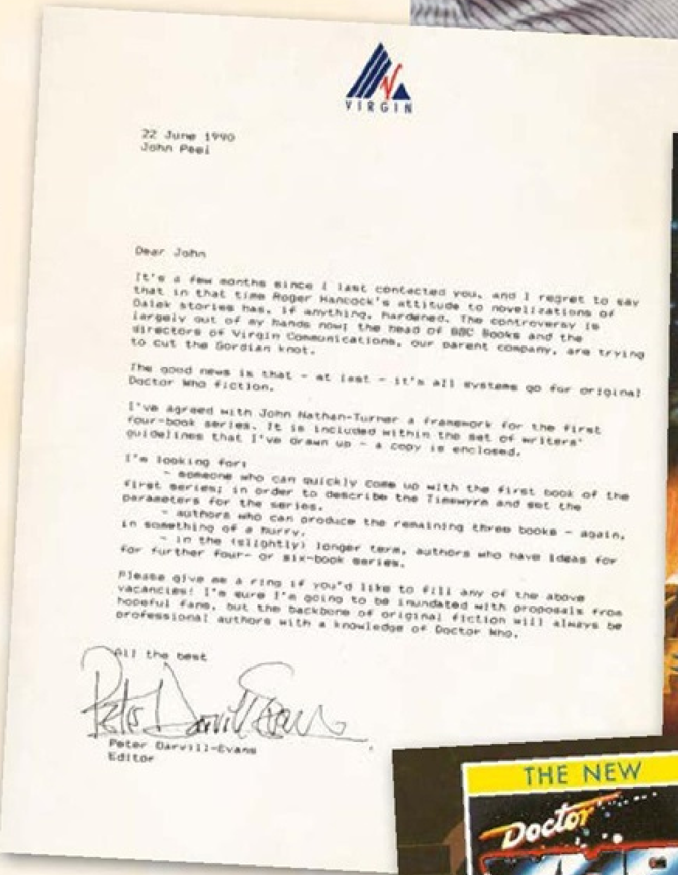
Terrance Dicks, meanwhile, was the undisputed doyen of *Doctor Who* prose, having written close to 70 Target novelisations. "Terrance Dicks means a lot to *Doctor Who* fans, and it was very important to have him writing one of the first books," says Peter. "That didn't go *entirely* smoothly. When he submitted the first couple of chapters [of *Timewyrm: Exodus*], he was still writing a bit like Target, and I needed him to write like the *New Adventures*. My heart was in my mouth, ringing up Terrance Dicks and saying, 'Sorry, Terrance. This won't do.' But he was a professional; he took it on the chin and rewrote it."

"SUDDENLY THERE WAS NO *DOCTOR WHO* ON TELEVISION."
PETER DARVILL-EVANS

Having previously pitched an original fiction range of his own to John Nathan-Turner, Nigel Robinson admits to having been "enormously jealous" of Peter's creative freedom. "I would have loved to have had the licence to do what he was allowed to do," he says. But he was more than happy to be on the other side of the editor's desk. "Actually, I rather like being at the 'mercy' of an editor," he says. "It makes writing a much more collaborative process."

To conclude the *Timewrym* series, Peter took a gamble on first-time author Paul Cornell – albeit a first-time author with a reputation for boldly original fan fiction, who had already sold his first TV script.

"It felt amazing," says Paul, recalling getting the nod for what would become *Timewyrm: Revelation*. "Mind you, fan fiction trained me for it. I'd sort of been training →



VIRGIN

22 June 1990
John Peel

Dear John

It's a few months since I last contacted you, and I regret to say that in that time Roger Hancock's attitude to novelizations of Dalek stories has, if anything, hardened. The controversy is largely out of my hands now; the head of BBC Books and the directors of Virgin Communications, our parent company, are trying to cut the Gordian knot.

The good news is that – at last – it's all systems go for original Doctor Who fiction.

I've agreed with John Nathan-Turner a framework for the first four-book series. It is included within the set of writers' guidelines that I've drawn up – a copy is enclosed.

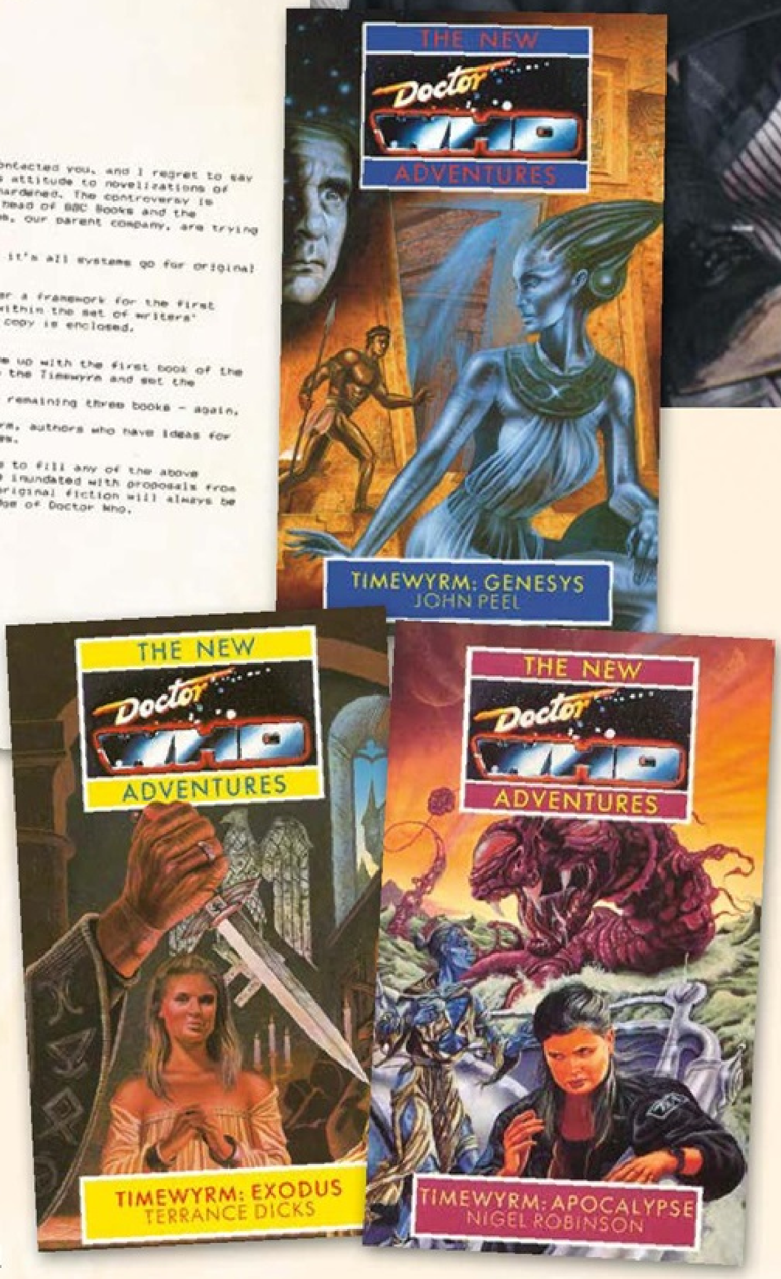
I'm looking for:
- someone who can quickly come up with the first book of the first series; in order to describe the Timewyrm and set the parameters for the series.
- authors who can produce the remaining three books – again, in something of a hurry.
- in the (slightly) longer term, authors who have ideas for further four- or six-book series.

Please give me a ring if you'd like to fill any of the above vacancies! I'm sure I'm going to be inundated with proposals from hopeful fans, but the backbone of original fiction will always be professional authors with a knowledge of Doctor Who.

All the best

Peter Darvill-Evans

Peter Darvill-Evans
Editor

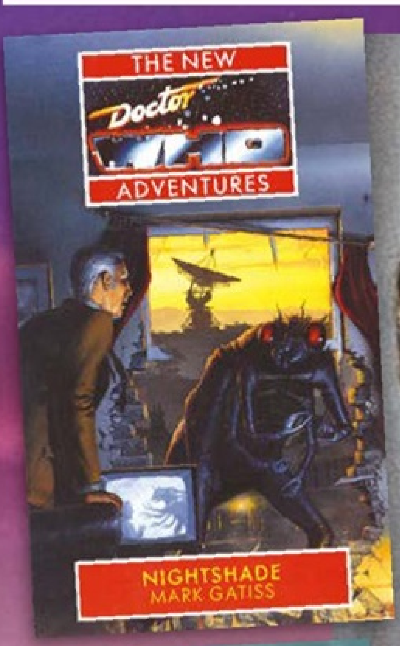


Opposite page: Abslom Daak and Ace feature in Luis Rey's cover art for Peter Darvill-Evans' novel *Deceit* (1993).

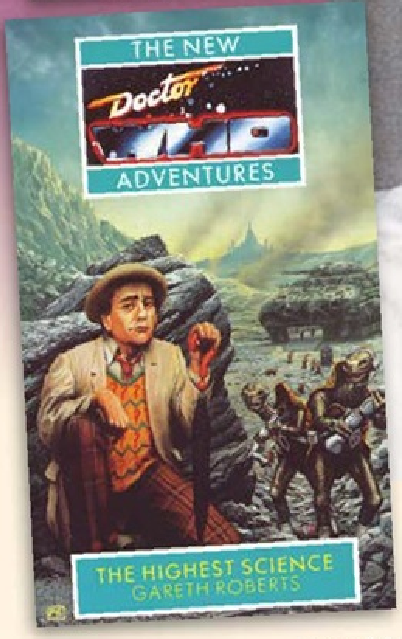
Top: Peter Darvill-Evans, the first editor of *The New Adventures*.

Above left: In June 1990 Peter asked John Peel to write for the new range of *Doctor Who* books.

Above right: The first three *New Adventures* – published in June, August and October 1991 – were *Timewyrm: Genesys* by John Peel, *Timewyrm: Exodus* by Terrance Dicks and *Timewyrm: Apocalypse* by Nigel Robinson. Cover art by Andrew Skilleter.



THE NEW
Doctor Who
ADVENTURES
THEATRE OF WAR
JUSTIN RICHARDS



THE NEW
Doctor Who
ADVENTURES
ORIGINAL SIN
ANDY LANE

→ all my life for that moment – or at least since I was nine. And I got the idea I was just the first of my peers, and that lots of other fan fiction writers would follow. So I felt I had competition and co-operation from moment one."

Inviting commissions from unpublished authors, Peter admits, "was considered insane at the time. It was partly because I was new to book publishing, so I didn't know how it was done. I didn't have any literary agents I could lunch with. Most editors have a slush pile where the unsolicited manuscripts go, and they just moulder in a corner. My slush pile was the main pile."

It was from this slush pile that Peter took a punt on such future stars as Andy Lane, author of the *Young Sherlock* novels, *Doctor Who* scriptwriter Gareth Roberts, prolific novelist Justin Richards, and writer, actor and comedian Mark Gatiss. Several less rookie *New Adventures* writers have also gone on to bigger things, including Ben Aaronovitch, author of the bestselling *River of London* novels, and one Russell T Davies.

"Instead of doing the sensible thing – taking known authors and teaching them about *Doctor Who* – Peter Darvill-Evans took *Doctor Who* fans and taught us how to write," is Andy Lane's pithy assessment.

Mark Gatiss still vividly remembers the day he got the call. "When I came back to my parents' house for Christmas, there was a letter waiting from Virgin. It said, 'powerful, compelling, with a terrific, highly original plot'. I've obviously committed that to memory! And it was Christmas, so it was perfect."

The *New Adventures* proved a hit straight out of the gate – to the extent that, 18 months in, Virgin switched from a bi-monthly to monthly schedule, by which time it had already dropped *Timewyrm*-style umbrella titles in favour of more loose-limbed story arcs.

"The critical thing to understand is the economics of book publishing," explains Peter. "We were selling 25,000 each of the *New Adventures* and *Missing Adventures* [the sister range, launched in 1994, featuring the first six Doctors]. So you might think, '25,000 in a population of 60 million doesn't sound that many.' But that's a really successful mass-market paperback. And if you can predict your sales, so you don't have many to pulp, you can print to sell. In *Doctor Who* publishing, you could make money from printing just over 5,000 Target reprints – so 25,000 sales was incredibly good business."

> "FAN FICTION TRAINED ME FOR IT. I'D BEEN TRAINING ALL MY LIFE FOR THAT MOMENT."
> PAUL CORNELL

The upfront author's fee, recalls Mark Gatiss, was £500. "I've still got the contract – on green paper, for some reason. I remember taking the £200 advance to the TSB in Bristol and trying to use it as collateral for a bank loan. It didn't work. I think the bank manager must have hated *Battlefield* or something..."

As the business grew – with the *Doctor Who* titles joined by the Nexus and Black Lace erotic fiction imprints – Peter gradually ceded day-to-day editorship of the *New Adventures* to his assistant, Rebecca Levene. "It was so ridiculously up my street," recalls Rebecca. "The original job advert was

Above left: *Nightshade* (1992) by Mark Gatiss and *The Highest Science* (1993) by Gareth Roberts. For both writers, it was their first professional *Doctor Who* work. Cover art by Peter Elson.

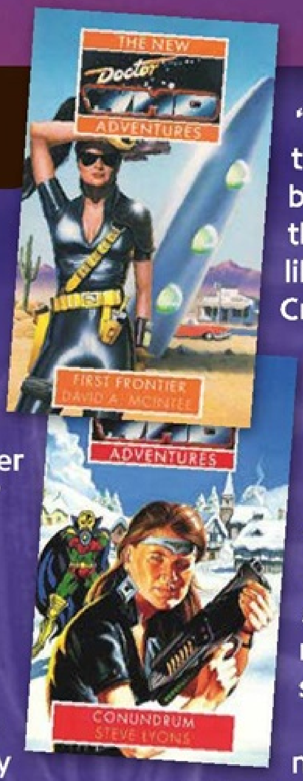
Above centre left: Mark Gatiss at the start of his *Doctor Who* career.

Above centre right: Rebecca Levene took over editing *The New Adventures* from Peter Darvill-Evans.

Above right: *Theatre of War* (1994) was the first professional *Doctor Who* work by Justin Richards, who would become a prolific author. Cover by Jeff Cummins.

Right: Paul Cornell with a cover proof of his first *Doctor Who* book, *Timewyrm: Revelation* (1991). Cover art by Andrew Skilleter.

FIGHTING TALK



"I've just been to unearth my copies of the *New Adventures* and realised, to my eternal shame, that I've mainly just looked at the covers," says Sophie Aldred, a little sheepishly. "That would have been a good thing to do in lockdown, wouldn't it? Reading all the *New Adventures*…"

In 1991, Sophie wrote the introduction to John Peel's *Timewyrm: Genesis* – the first book to take her TV character, Ace, into uncharted literary territory, and which she claimed she "couldn't put down". Was that actually true, Sophie?

"It was absolutely true at the time!" she says, laughing. "I didn't understand any of it, but I do remember being really impressed and thinking, 'Gosh, there's some clever people out there.' The calibre of the writers was extraordinary, really. But I also remember thinking, 'Science fiction is definitely not my genre…'"

In the *New Adventures*, Ace calcifies from a teenage misfit with a fondness for explosives into a trigger-happy, battle-hardened warrior. "I don't think I'd have enjoyed playing that quite so much," says Sophie. "There was definitely that sort of comic book vibe going on in the 90s, with things like Tank Girl and Lara Croft. But it would have been interesting if there had been more women writers. Would Rona Munro [writer of Sophie's final TV story, *Survival*] have turned Ace into a gun-toting mercenary? Maybe she would."

For Virgin's 1996 non-fiction book *Ace*, Sophie gamely squeezed into the skin-tight rubber suit as featured on several *New Adventures* covers. "We just thought, 'Why not?' Let's have the new Ace,' she recalls. "There was much hilarity on that photoshoot and a *lot* of talcum powder!"

basically asking for someone to work on *Doctor Who* – which I'd loved since I was a kid – and erotica."

From the start, the *New Adventures* mission statement – proudly trumpeted from the back of every book – was "stories too broad and too deep for the small screen". Even bolder, Peter resolved that the range would make a decisive move away from *Doctor Who*'s traditional family audience and instead be aimed squarely at "adults and teenagers". In other words, Target readers were no longer the, er, target readers.

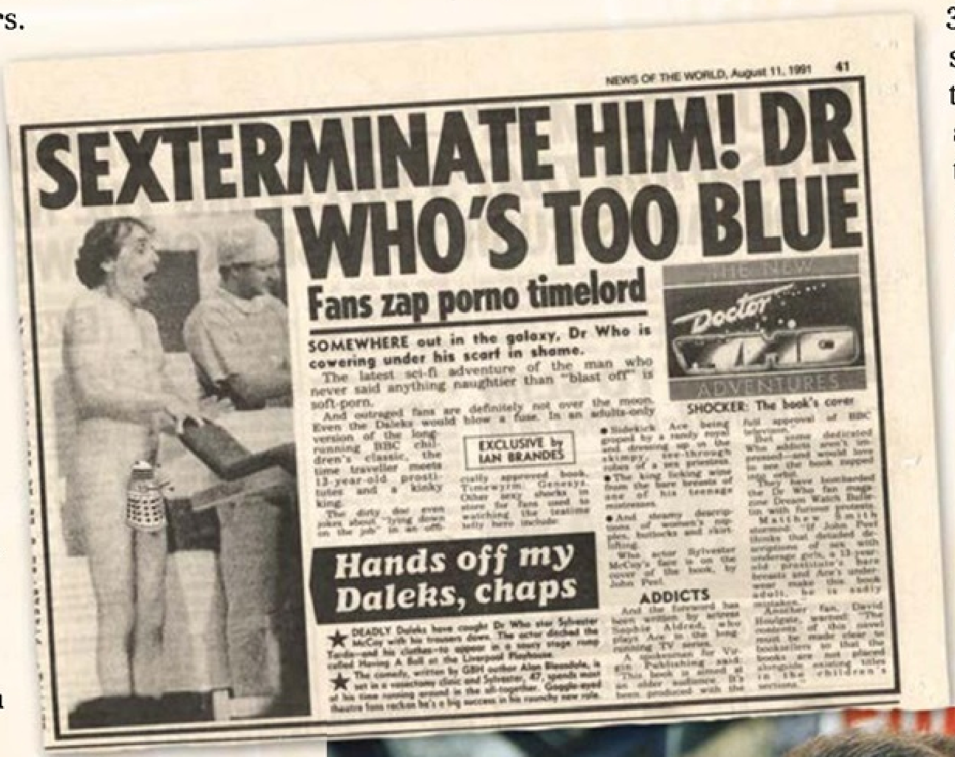
"The crucial thing I realised is that I'd been watching since 1963, and that even the people who started watching it in 1985 were probably now adults," he explains of his decision to drop the hallowed Target brand. "There wasn't any point publishing books in a children's imprint. I had to make a clean break."

In this, it could be argued that the team was helped by the direction taken by TV *Doctor Who* in its final years – a late autumn bloom overseen by script editor (and future *New Adventures* author) Andrew Cartmel. "They started to get it absolutely right, with a darker Doctor, a fantastic companion in Ace, and more complex stories," agrees Peter. "A story like *Remembrance of the Daleks* [1988] is all about racism and Nazism – these were significant themes. That was very handy for us. But again, it was just a reflection that the fanbase for *Doctor Who* was prepared for adult themes. It was growing up."

At this point, **Doctor Who Magazine** can spare its readers' blushes no longer, as we must solemnly address perhaps the most notorious of the *New Adventures* "adult themes". "SEXTERMINATE HIM! WHO'S TOO BLUE" screamed *The News of the World* in August 1991. "Fans zap porno timelord [sic]," it continued, breathlessly reporting the "sexy shocks" in store for readers of John Peel's *Timewyrm: Genesys*. "It was all a bit overblown," insists Peter. "But I didn't really mind the publicity, because it helped to convince the retail trade to put the books on the adult science-fiction shelves, not in the kids' section."

Genesys was as nothing, though, compared to *Transit* – Ben Aaronovitch's 1992 cyberpunk thriller that not only dropped the f-bomb in *Doctor Who* for the first time but included a graphic sexual reference that, nearly 30 years on, **DWM** still can't bring itself to repeat. "We did make a decision to tone down the sex a bit after that, and I would probably have edited that line out of future books," admits Rebecca. "More because of the reaction, than because I thought there was anything wrong with it."

"The thing about the *New Adventures*," says Mark Gatiss, "and I don't want →



NEWS OF THE WORLD, August 11, 1991 41

SEXTERMINATE HIM! DR WHO'S TOO BLUE

Fans zap porno timelord

SOMEWHERE out in the galaxy, Dr Who is cowering under his scarf in shame.

The latest sci-fi adventure of the man who never said anything naughtier than "blast off" is soft-porn.

And outraged fans are definitely not over the moon.

EXCLUSIVE by IAN BRANDES

SHOCKER: The book's cover

ADDICTS

Hands off my Daleks, chaps

Top inset: *First Frontier* (1994) by David A McIntee, with cover art by Tony Masero; and *Conundrum* (1994) by Steve Lyons, with cover art by Jeff Cummins. Both covers feature a battle-hardened Ace in her combat gear.

Top right: Sophie Aldred gets into costume as Ace from *The New Adventures* for her 1996 book *Ace! The Inside Story of the End of An Era*. The book was co-written with Mike Tucker and published by Virgin in 1996.

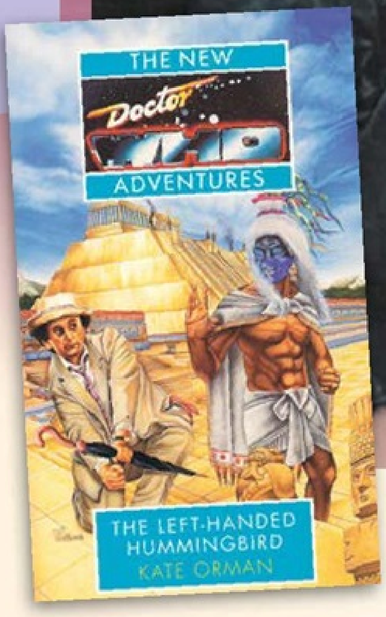
Above left inset: *The News of the World*'s salacious story about *Timewyrm: Genesys* was published on 11 August 1991.

Left: Former *Doctor Who* script editor Terrance Dicks (pictured in the background) was engaged to write for *The New Adventures* by Peter Darvill-Evans.

Right: Young authors Gareth Roberts, Paul Cornell and Kate Orman in the mid-1990s. Photo © Peter Griffiths.

Below inset: Kate's first *Doctor Who* book, *The Left-Handed Hummingbird* (1993). Cover art by Pete Wallbank.

Below: Artist Lee Sullivan with his cover painting for Paul Cornell's 1992 novel *Love and War*. The book introduced the character of Professor Bernice Summerfield.



→ to be pejorative about this at all, because it was such an exciting and wonderful thing to happen... But in a way it was the apotheosis of the fan mentality of 'I'm actually too old for this show but I don't want to admit it.' So there was an attempt to make it sort of grown up. And I think in the process, probably most of us involved were slightly guilty of producing things that, in a way, were actually more juvenile than the show was. We thought it needed to be about angst and sex and violence. When in fact you can make it about all sorts of adult themes, but you do it through the prism of what it always was – the children's own programme which adults adore."

Lance Parkin, one of the later additions to the author roster, takes a different view. "The books understood the *potential* of *Doctor Who*," he argues. "I think we all knew that *Doctor Who* could be more than it was on TV . This was in the context of things like superhero comics being 'not just for kids' any more, and with shows like *Star Trek: The Next Generation* and *The X-Files* being science fiction for adults."

"I think there was something in the subtext of *Doctor Who* that became more like text in the *New Adventures*," suggests Rebecca Levene. "There were authors, like Paul Cornell, who really wanted to get into the emotional weeds of it. But then there were writers like Gareth Roberts who – not to say his writing didn't contain an emotional truth – wanted to have fun as well, and capture the stuff that first drew them to the show. A lot of authors were drawn to the Cartmel-y stuff, but not all of them were."

Gary Russell definitely wasn't. "I think the *New Adventures* were trying to make *Doctor Who* into something it wasn't, something it didn't fit into," says the author of *Legacy* (1994). "I think they perceived it as how *Doctor Who should* have been. I don't feel the *New Adventures* were particularly grown up. They were quite adolescent."

Both Peter and Rebecca were keen to encourage a collegiate culture among the authors, which proved the wellspring for such intertwined story threads as the 'alternative history', 'future history' and 'psi-powers' cycles. Groups of authors would regularly be invited to lunch at the canteen in the nearby Virgin Music offices. "The Spice Girls were in one day," recalls Peter. "All dressed in their Spice Girl costumes." Did Baby, Sporty, Posh and co come over and out themselves as big fans of the Cartmel Masterplan or the House of Lungbarrow? "I think they were too in awe of us to approach," says Rebecca, laughing.

BOTH PETER AND REBECCA WERE KEEN TO ENCOURAGE A COLLEGIATE CULTURE AMONG THE AUTHORS.

In 1996, with the *New* and *Missing Adventures* still firing on all cylinders, the BBC dropped the bombshell that they wouldn't be renewing Virgin's *Doctor Who* licence, having chosen to launch the newly regenerated Eighth Doctor on his literary voyages in their in-house imprint, BBC Books. "It was a significant blow," recalls Peter. "Not just to me and the people working for me, but the whole company."

ASKING FOR TROUBLE

Gary Russell combined writing his first *Doctor Who* novel with his duties as **DWM**'s resident book critic – "a hell of a mistake," he notes today.

It didn't help that, as a reviewer, Gary had a reputation for not mincing his words – famously declaring that Ben Aaronovitch's *Transit* "has nothing whatsoever to recommend it". "I forgive you!" announces Ben when he picks up the phone to **DWM** 28 years later.

"It was asking for trouble if the guy who was writing reviews saying all these books were rubbish then complained when someone else said *his* book was rubbish – which they did!" says Gary with a laugh.

Despite his antipathy to the *New Adventures*, when he took over as **DWM** editor shortly afterwards Gary inherited the *Prelude* series of short stories, which were designed to lead into that month's new Virgin title. And Bernice Summerfield was already a fixture in the **DWM** comic strip.

"I was happy to run with it because I thought, 'This is great. There's no *Doctor Who* on TV, so it makes sense to me if the two strands of fiction are kind of synched together.' It seemed fresh and new and interesting, and I love Benny as a character," says Gary.

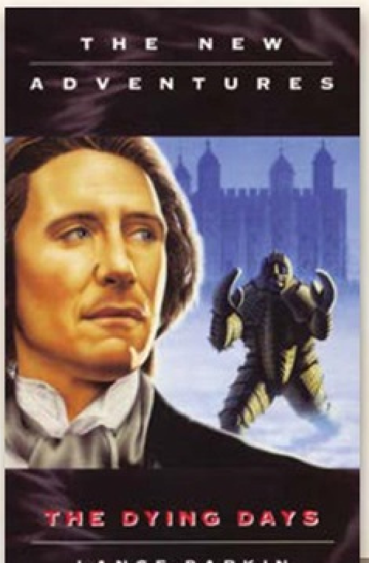
"Of course, the complaint from fans was that it made the comic strip look like it was second-place to the books. In retrospect, I think they're right, and it's one of the few things about my editorship of **DWM** that I would change. The comic strip should have stood on its own two feet."

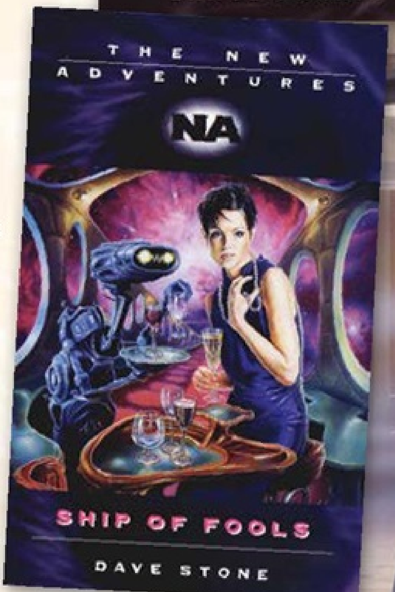
Prelude

Blood Harvest

For a few years, the Virgin team ploughed on with a series of Doctor-less books featuring the popular print companion Professor Bernice 'Benny' Summerfield, before finally running out of steam in 1999.

But the spirit of the *New Adventures* would live on. Benny, as played by Lisa Bowerman, was the headline act in Big Finish's first audio series, and the company would later adapt five *New Adventures* novels, finally allowing Sylvester McCoy and Sophie Aldred to give voice to their literary avatars. Paul Cornell went one better, adapting his celebrated 1995 novel *Human Nature* for the revived TV *Doctor Who*, with David Tennant's Tenth Doctor replacing McCoy's Seventh.





There's also an argument to be made that, on a more holistic level, something of the *New Adventures* spark can be found in every stripe of the *Doctor Who* that came after it. "It may just be arrogance on my part, but if you look at the revived TV *Doctor Who*, you can definitely see this *New Adventures*-style storytelling in there, especially under Steven Moffat," says Rebecca.

"I've half-jokingly said that the first 'new' *Doctor Who* story is Paul Cornell's *Revelation*," adds Lance Parkin. "At the very least, I don't think *Doctor Who*'s evolution makes much sense if you jump from 1989, then 1996 and then 2005, without the books in between."

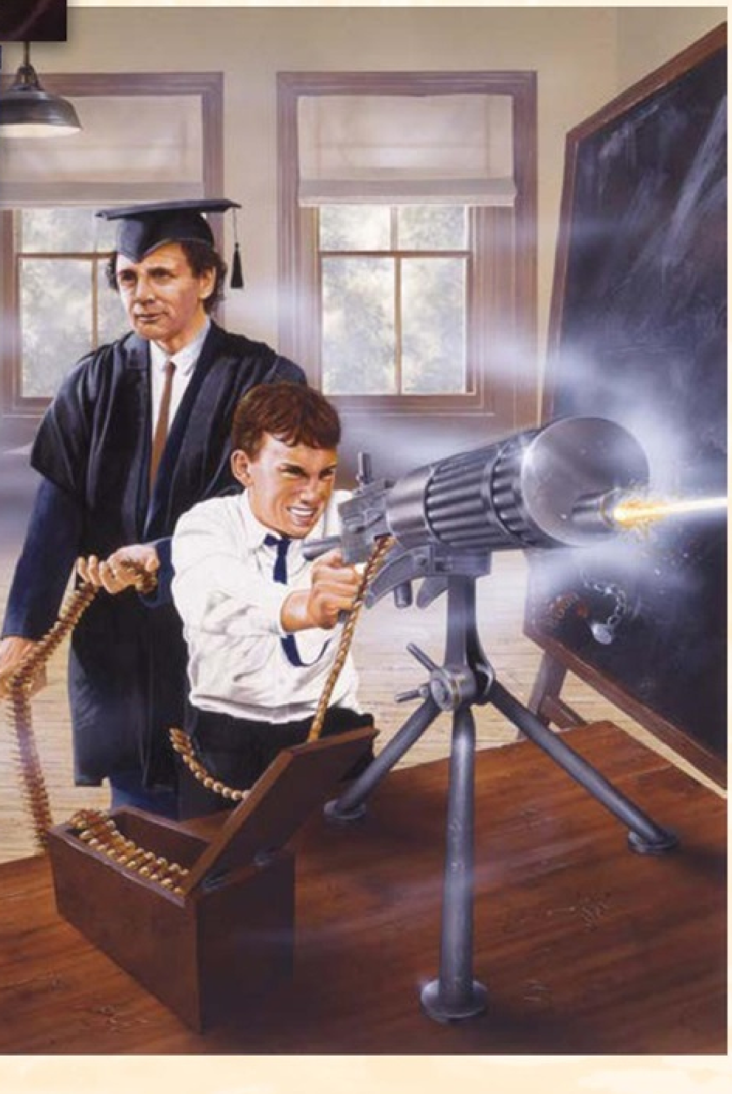
Paul Cornell doesn't feel the books get nearly enough credit on that score. "The vast majority of fans at the time hated us, and largely they still do – despite the fact that the *NA*s were where the modern TV version of *Doctor Who* was thought up in almost every respect," he says. "Sometimes it's like we never existed. Sometimes it's like we didn't do all of that stuff first."

"In the *New Adventures*, you've got something you'll never see in a TV tie-in again," offers Ben Aaronovitch. "Which is a bunch of writers being let loose without any rules, basically."

"There are definitely books that didn't work out as well as I'd hoped – which I won't name," says Rebecca Levene. "But overall I'm hugely proud of what we achieved, and the authors I got to work with, many of whom are still my closest friends. They were very smart. It was a fantastic time. The *Turn Left* moment in my life was the moment Peter employed me for that job."

"It's the most fun I've ever had at work," agrees Peter Darvill-Evans, who's now a tax inspector with HMRC. "And I'm still very proud that I was able to give those opportunities to unpublished authors. It's one of the lasting legacies of the *New Adventures*.

"The other lasting legacy, I guess, is that we showed there was life in *Doctor Who*," he concludes. "Us and **DWM** – the two of us together, we kept it going, and showed the BBC there was life in the old dog yet. And not only that there was life in *Doctor Who*, but that it could be done differently – that *Doctor Who* could be made anew." **DWM**



Above left inset: Authors Gary Russell (top) and Ben Aaronovitch.

Above right: Exclusive preludes to the *New Adventures* books, written by the authors and illustrated by Phil Bevan, were a regular feature in **Doctor Who Magazine** when Gary Russell was its editor. Terrance Dicks' *Prelude* to *Blood Harvest* (1994) appeared in issue 214.

Far left inset above: *The Dying Days* by Lance Parkin, published in April 1997 with a cover by Fred Gambino, was the only *New Adventures* novel to feature the Eighth Doctor – and the last book in the series to include the Doctor at all.

Far left inset below: *Ship of Fools* by Dave Stone with cover art by Jon Sullivan. This was the fourth of 23 further *New Adventures* published after *The Dying Days* in which the focus of the range was Bernice Summerfield. The final book in the series was released in December 1999.

Left: Bill Donohoe's cover art for Paul Cornell's *Human Nature* (1995).

NEW ADVENTURES IN SCI-FI

WRITTEN IN THE STARS

Three decades on, a constellation of *New Adventures* authors recall how they brought the Doctor to book…

Feature by **PAUL KIRKLEY**

In the space year 1991, *Doctor Who* entered a new dimension with the publication of four novels – John Peel's *Genesys*, Terrance Dicks' *Exodus*, Nigel Robinson's *Apocalypse* and Paul Cornell's *Revelation* – that pitted Time Lord against Timewyrm in original stories too broad and too… well, you know the drill.

John Peel: I made a few errors in *Genesys* that the fans immediately spotted. I'd recently done a couple of *Star Trek* novels, which Paramount fact-checked thoroughly. I naïvely thought Virgin and the BBC would do the same. But Peter [Darvill-Evans] no doubt thought, "Well, John knows his stuff…" As a result, you have things like Ace "remembering" *Paradise Towers*!

Nigel Robinson: Peter was keen for us to explore more 'adult' themes, which I wasn't particularly taken with at the time. So *Apocalypse* was much more 'traditional' *Who*. I think I was trying to write a Target rather than a *New Adventures* book. Some liked it, lots didn't. Fair enough.

John Peel: Somehow, the fanzine *DWB* got their hands on a rough draft of my first chapter, and they ran this idiotic 'review' of the novel. Given that it was the first response to the book, it was a very unpleasant situation.

Meanwhile, ideas were percolating in the minds of future *NA* authors…

Andrew Cartmel: While I was still script-editing the TV show, Ben Aaronovitch had lent me William Gibson's *Neuromancer* and *Count Zero*. Those books blew my mind. So I wanted to write a cyberpunk novel. Gibson wasn't the only influence on what became *Warhead* [1992], but he was certainly the most potent.

Andy Lane: Jim [Mortimore] and I agreed that we wanted a hard science fiction-ish feel to *Lucifer Rising* [1993] – as if Clarke or Asimov or Niven had been enticed into writing a *Doctor Who* book. No history, no fantasy, no gimmicks – just a big interstellar puzzle that had to be solved.

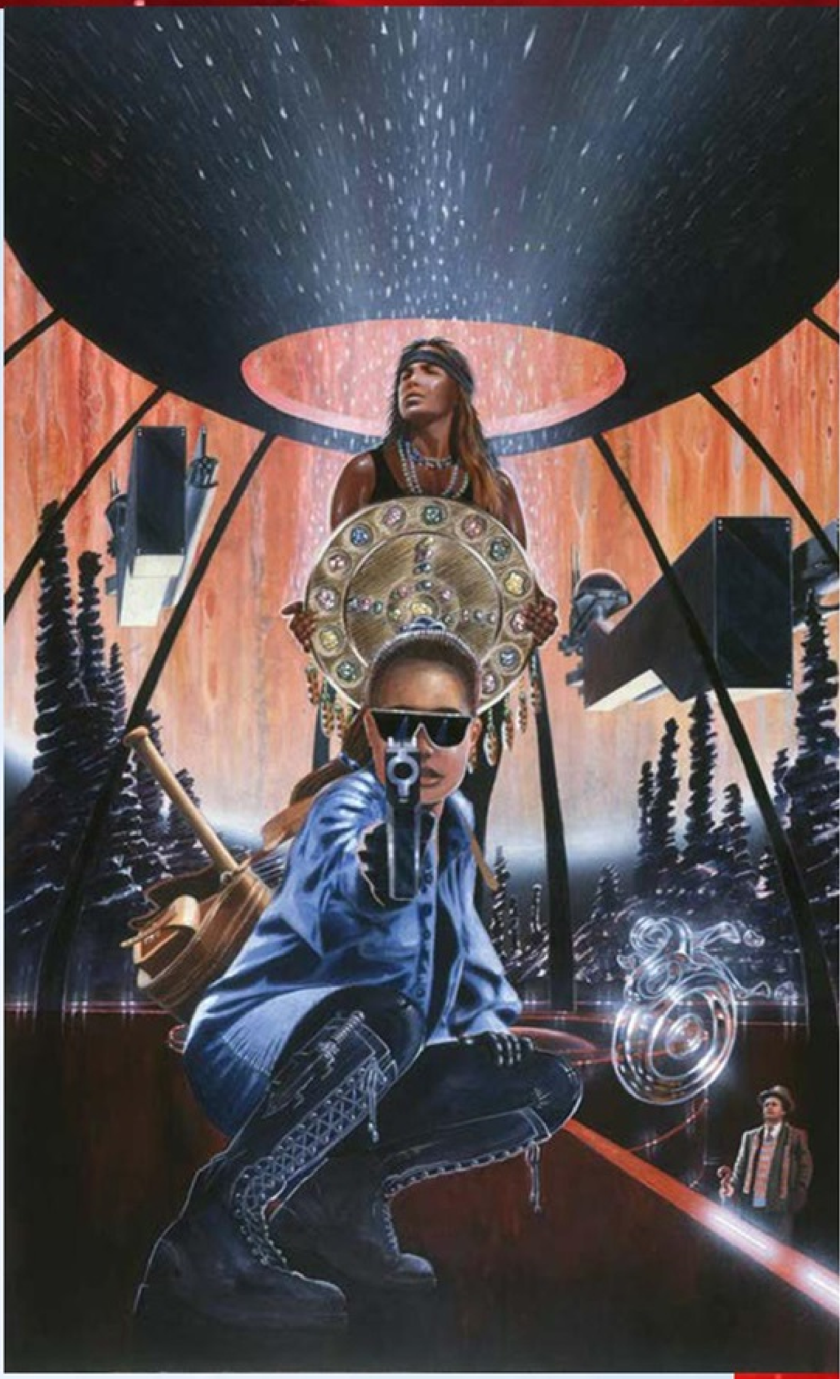
Kate Orman: One of my favourite memories is posting off the finished manuscript of my first book, *The Left-Handed Hummingbird* [1993]. I must have been 25. In those days you actually had to print the book out on paper and send it by mail – all the way from Sydney to London! So I hefted this bulky package into a post box, and then allowed myself to imagine an applauding audience and took a little bow. Luckily nobody saw me…

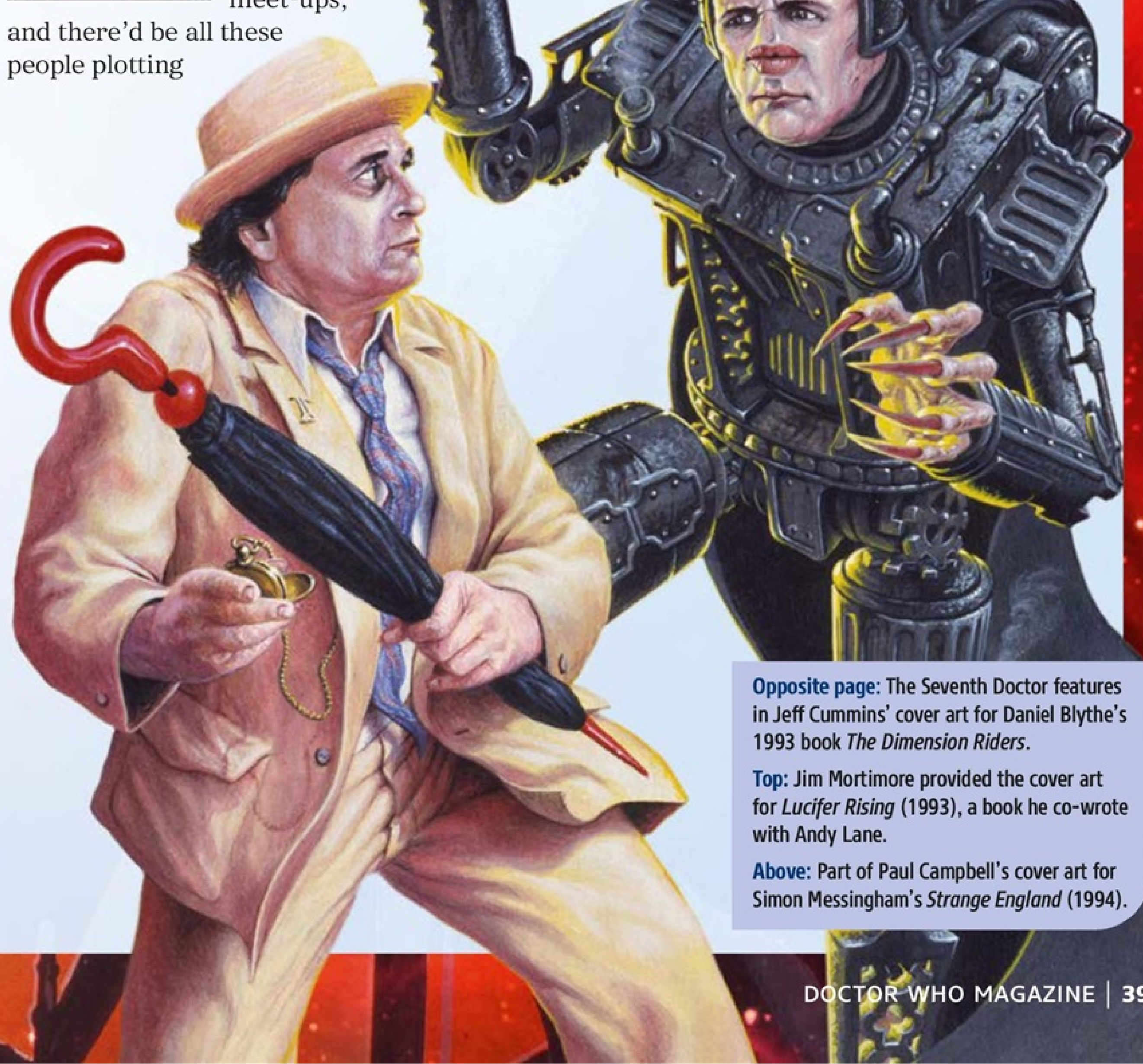
Steve Lyons: I wanted to write a *Doctor Who* novel. That was it, really. Ideally, it would have been a historical story set around the Salem witch trials, but Peter rejected that.*Conundrum* [1994] was more an exercise in looking at previous *New Adventures* and trying to work out what the editors were looking for.

Simon Messingham: Like any arrogant young person, instead of feeling honoured that I had been given a great opportunity, I wanted to reinvent *Doctor Who* in my own image and blow everyone away with my genius. I rather foolishly told Gareth Roberts that, with *Strange England* [1994], I wanted to write a book that would redefine the concept of *Doctor Who*. His reply was that he just wanted to write a good story.

Some authors were keener on the collegiate approach than others…

Gary Russell: [author of *Legacy*, 1994] We used to have these author meet-ups, and there'd be all these people plotting these amazing twists and turns, and I'd literally be sitting in a corner by myself, thinking: "I just want to do a story about Daleks shooting people." That to me is *Doctor Who*. →





Opposite page: The Seventh Doctor features in Jeff Cummins' cover art for Daniel Blythe's 1993 book *The Dimension Riders*.

Top: Jim Mortimore provided the cover art for *Lucifer Rising* (1993), a book he co-wrote with Andy Lane.

Above: Part of Paul Campbell's cover art for Simon Messingham's *Strange England* (1994).

→ **Andrew Cartmel:** I was prevailed upon to put some stupid loose continuity into *Warhead*, which I did very much under protest, holding my nose. They also imposed a bunch of running characters on us. I remember at one writers' get-together, there was a questionnaire in which they said: "What shall we do with these new characters?" And I wrote: "Kill them all."

Steve Lyons: When Peter said he wanted to publish *Conundrum*, the first thing I did was phone Paul Cornell, because I wanted to gush to someone who would understand. And, by a happy coincidence, Paul had an *NA* submission in, featuring the Meddling Monk interfering with time. He called Peter, and suddenly the 'alternate universe cycle' was not just an idea for the future but the next *New Adventures* story arc.

Kate Orman: As well as collaboration, there was a bit of rivalry, which sparked our creativity. My *Return of the Living Dad* [1996] and Paul Cornell's *Human Nature* [1995] were plotted out during one of Paul's visits to Sydney. We spent a lot of time on trains, discussing ideas. It was bliss.

Neil Penswick's *The Pit* (1993) was based on his scripts for a story called *Hostage* – which Andrew Cartmel had been considering for the TV show before it was cancelled.

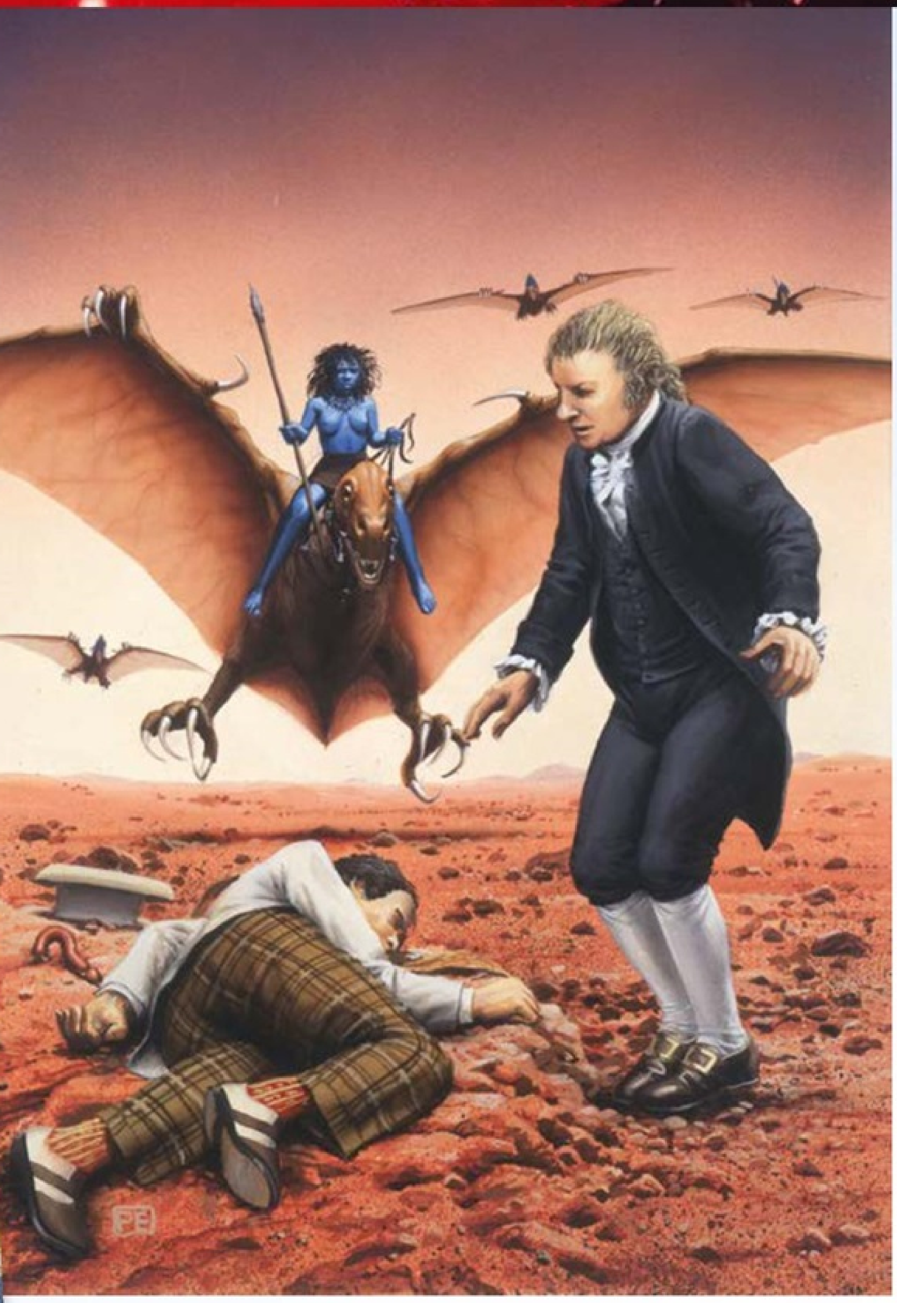
Neil Penswick: By the time I submitted the book outline, I knew it wasn't going to be a straight novelisation of the unmade *Doctor Who* story, but the overall plot was the same. I remember a conversation where Peter said the book had to take the Doctor to his lowest point. Interestingly, Andrew Cartmel had told me the Seventh Doctor "is definitely not a victim..."

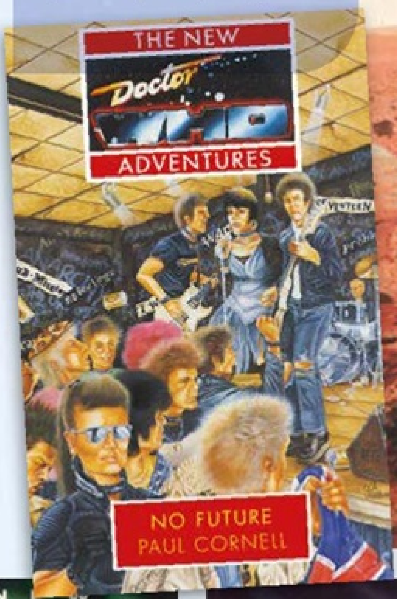
Right: Peter Elson's cover art for Neil Penswick's *The Pit* (1993) features the poet William Blake.

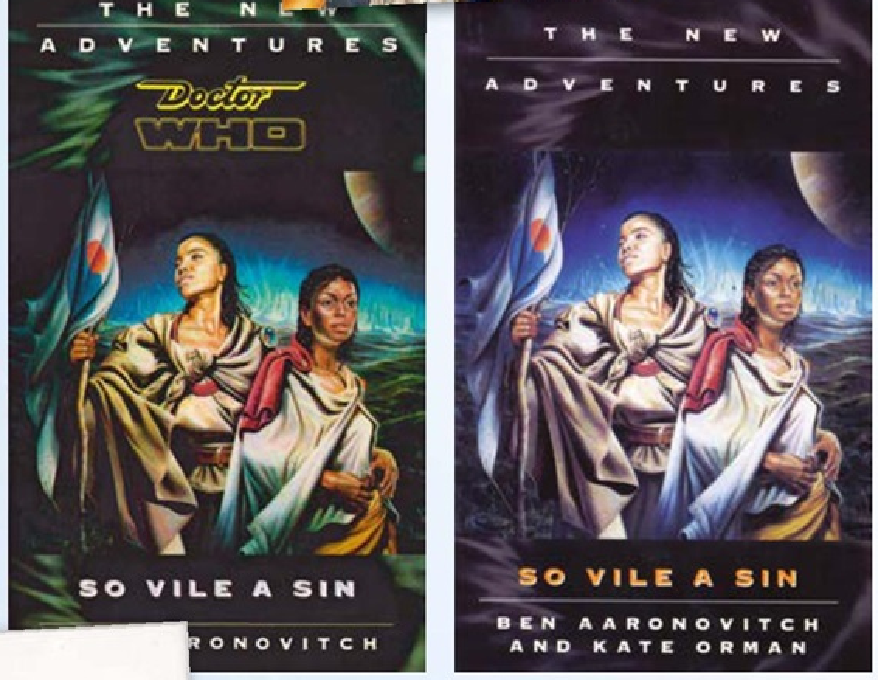
Below inset: The cover of *No Future* by Paul Cornell (1994), a book in the 'alternative universe cycle' story arc. Art by Pete Wallbank.

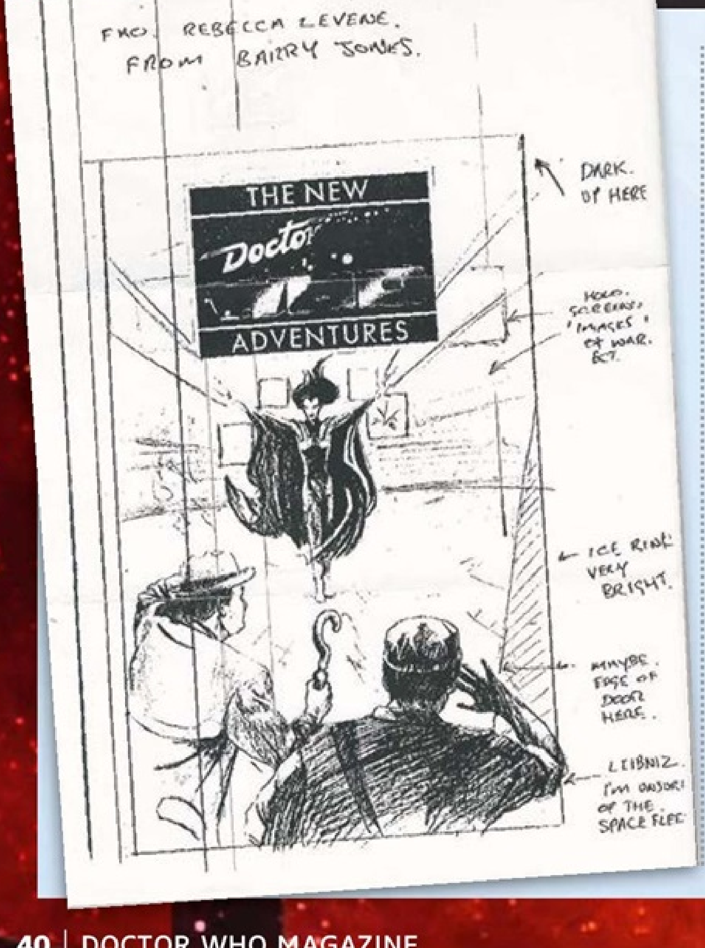
Below centre: The unused cover to *So Vile a Sin* and (right) the final version. The book's release was originally scheduled for November 1996 but delayed until May 1997. Note the co-credit for Kate Orman and the absence of the *Doctor Who* logo on the published edition. Art by Jon Sullivan.

Bottom: A pencil sketch by Barry Jones for Daniel Blythe's *Infinite Requiem* (1995).








FAO REBECCA LEVENE.
FROM BARRY JONES.
THE NEW
Doctor
ADVENTURES
DARK. UP HERE
HOLO. SCREENS. 'IMAGES' OF WAR. ETC.
ICE RINK VERY BRIGHT.
MAYBE EDGE OF DOOR HERE.
LEIBNIZ. I'M UNSURE OF THE SPACE FLEE

Kate Orman was the only female writer on the range.

Kate Orman: I was used to being part of a female minority. Fandom was predominantly made up of men. If Virgin was choosing the majority of books from a pool of hopeful writers who were mostly white British male fans, then that would probably explain why most of the books were written by white British male fans...

The one problem with being commissioned to write a book is that... you then have to write a book.

Gary Russell: I had lots of crises, thinking: "What the hell am I doing? How is this happening? I should never have got into this – I'll just give them the money back." I just remember thinking I wasn't fit to walk in the same shoes as Cornell and Gatiss and Justin Richards and all these people. Writing is the hardest thing in the world. I don't believe people who say there's great pleasure in sitting and typing words. There isn't.

Daniel Blythe: [*The Dimension Riders*, 1993; *Infinite Requiem*, 1995] I remember a line from Peter's general advice: "Writing a novel is hard. If you find it easy, you are almost certainly doing something wrong." I hope he'll be pleased to know that I still quote that to children, writing students and clients to this day.

Simon Messingham: It was a huge shock to go from writing a few sketches with your mates to suddenly delivering 90,000 words to a professional publisher. I'd managed to create a prickly relationship with the editor from the off, so it was soul-destroying to receive two rewritten chapters in the post one day with a little note saying, "This is how you write a book."

Steve Lyons: It didn't feel like work at the time. I wrote it all out of order, filling in scenes as I thought of them, which wasn't a very disciplined approach, but it was a good way of finding my voice and seeing what worked.

Andy Lane: Writing with Jim was a sheer pleasure. The only argument of note that I remember was over whether, in dialogue, if a person is interrupted then you used a dash to replace the missing words or an ellipsis. That argument was actually serious enough that Jim walked out of my house in a snit. Or a huff – it's long enough ago that I don't remember. He was right, by the way – you use a dash.

Neil Penswick: Having submitted a 90,000-word book, as per my contract, Peter contacted me to say the series was going to a monthly publication schedule, and the length of the books was altering as a result. I think I had a fortnight to cut 15,000 words.

To hold in your hand a *Doctor Who* book with your name on it… That has to be every fan's dream, surely?

Mark Gatiss: I've still got the proof of the front and back cover of *Nightshade* [1992]. I was staying with Steve Pemberton in London, and I sat in the launderette, which is about a hundred yards from where I live now, just staring at it for hours and hours. The fact that my name was on that spine… it was an amazing moment. You never quite get over that first time.

Simon Bucher-Jones: I remember looking in Forbidden Planet to see if *The Death of Art* [1996] was out and bumping into Paul Cornell doing the same thing. I also remember getting a phone call from Russell T Davies to ask about what had destroyed the Quoth home world… I wish I'd made a bigger effort to ingratiate myself!

Lance Parkin: I have a vivid memory of sitting on the doorstep with a big box of *Just Wars* [1996], opening one up – and immediately spotting a typo.

Were the books, in retrospect, ever *too* broad and deep – and not just for the small screen? Were they trying too hard to be 'grown up'?

Simon Bucher-Jones: Some of the angry not-so-young-men did want to stir things up a bit. As a slightly older author in my thirties, I was nostalgic for what was genuinely good in *Doctor Who*. But I still wanted *new* adventures.

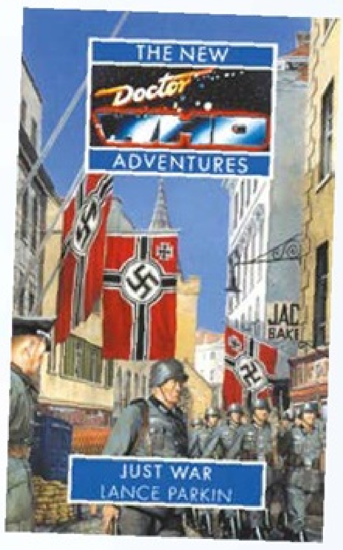
Andy Lane: In many ways, we were just writing for each other. And we were grown up. Or at least *growing* up.

Nigel Robinson: I think many of the books also fell into an over-reliance on continuity. And I was a sinner too: looking over my two *New Adventures*, there's an appearance of the Second Doctor plus references to, from what I can remember, Ben, Polly, Victoria, Zoe, Barbara, Susan, Sarah Jane and Mel! But we were fans – how could we resist?

THE NEW ADVENTURES
Doctor WHO
THE DEATH OF ART
SIMON BUCHER-JONES

Paul Cornell's *Human Nature* has the distinction of being the only *NA* to be adapted for television. How soon did he realise he'd written a modern classic?

Paul Cornell: Not yet – I keep rewriting it! The heart is there in the original. I mean, the heart is enormous, the idea is enormous, but the shape gets a bit choppy towards the end. My prose has never been better, though – which is a bit of a shame, considering how much of it there's been since. I guess it says the thing I really wanted to say – what I'd been trying to say in the books before it, about what *Doctor Who* really meant to me.



Marc Platt's *Lungbarrow* (1996), originally conceived for television, was tasked with wrapping up the Seventh Doctor's story.

Marc Platt: Andrew [Cartmel] and Ben [Aaronovitch] had a lot of thoughts about the Time Lords' early history and that the Doctor, in some other guise or form, was involved. It slotted very neatly into my own ideas about a story concerning →

WHO'S TOO BLUE?

"Given the nature of the original legend, I had to show Gilgamesh in a poor light," insists John Peel of *Timewyrm: Genesys* – the book that so scandalised *The News of the World*.

"There was a deliberate attempt to shock people on my part, I'm afraid. I wanted to remind people that life and attitudes back then were very different. The thing that really surprised me, though, was people's shock at me having Ace naked in the opening. I mean, 'Ace sleeps in the nude' didn't seem anything special to me…"

It was Ben Aaronovitch's *Transit*, though, that really pushed the boundaries of how much 'adult content' you could get away with in a *Doctor Who* book.

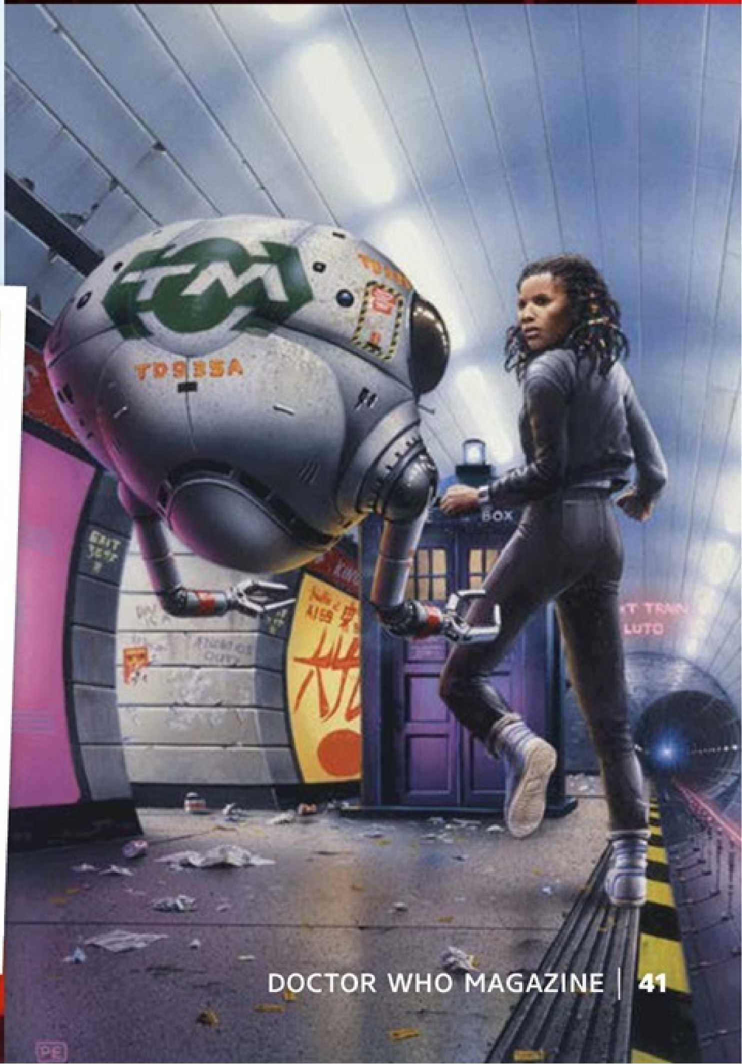
"You want an adult book, you get an adult book," shrugs an unrepentant Ben. "I didn't go, 'It's an adult book, it needs sex.' It was the characters. They were young people and they had sex. What can I say? No one told me not to do it. As for the scene with the prostitute, I wanted you to know what a horrible profession she was in. And that pretty much did it – to the extent that quite a lot of people stopped reading at that point!"

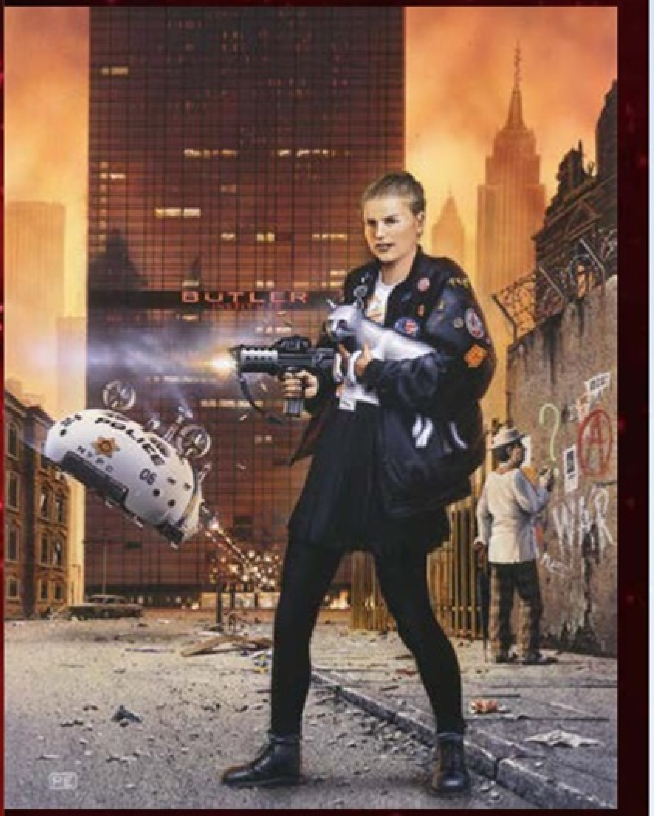
Above inset: *The Death of Art* (1996) by Simon Bucher-Jones, with cover art by Jon Sullivan; *Just War* (1996) by Lance Parkin, with cover art by Nick Spender.

Top right: John Peel wrote the first book in the *New Adventures* range.

Right: Writer Marc Platt on the set of his TV story *Ghost Light* (1989).

Far right: Kadiatu Lethbridge-Stewart, a descendant of the Brigadier, features in Peter Elson's cover art for Ben Aaronovitch's controversial novel *Transit* (1993).





CREDIT CRUNCH

Andrew Cartmel followed the great Terrance Dicks' path from the *Doctor Who* script editor's chair to writing *Doctor Who* novels.

"But Terrance was always much more savvy," says Andrew. "He was out to have fun and make money, and went about it with great proficiency. I was more like the tormented artist type. So I wasn't making any money – and I wasn't getting any artistic satisfaction either!

"I didn't especially want to do a *New Adventures* novel," he admits. "They approached me about doing one, and the attractive thing was they were supposed to be giving us creative freedom in what we wanted to do. All of that sounded good. But then the money was so bad, I told my agent to say no. And as a result they came back with an improved offer."

Was he tempted by the idea of finally getting a writer's credit – something he'd never done on the TV show? "It's one of my abiding regrets that I didn't. From a professional and financial point of view, it's crazy that I didn't. I had this wild notion I'd give this whole bunch of new writers a shot. And also I didn't think the opportunity would vanish as swiftly as it did..."

Has he read Marc Platt's *Lungbarrow* – arguably the culmination of the 'Cartmel Masterplan'? "I haven't, no," he confesses. "Last time I tried to get a copy, it was selling for 50 quid!"

THE NEW ADVENTURES
LUNGBARROW
MARC PLATT

Left: Ace features in Peter Elson's cover art for *Cat's Cradle: Warhead* (1992) by Andrew Cartmel.

Right: Writers Terrance Dicks, David J Howe and Daniel Blythe sign books at Waterstones, Maidstone, in November 1993. Photo courtesy of Daniel Blythe.

Below: Writer Andrew Cartmel in the late 1980s.

Bottom left: *Lungbarrow* (1997) by Marc Platt. Cover by Fred Gambino.

Bottom right: The Doctor faces death at the hands of an Ice Lord on the cover of Gary Russell's *Legacy* (1994). Art by Peter Elson.

NATURAL HISTORY
SPORTS & GAMES

→ the Doctor's family (and House), who were disappointed and disgraced by his absconding from Gallifrey. Of course, it didn't happen on TV – too soon, said JNT. But the book, by its nature, allowed me to expand the concepts.

It did feel like a responsibility, that last book. The TV movie [1996] came out as I was writing it, and suddenly there was a sense that, if a new series followed the movie, all the work a lot of people had been doing might go unfinished. We owed it to Sylvester and Sophie and the characters they had created.

Lance Parkin's *The Dying Days* had the double distinction of being the first Eighth Doctor novel, and the last *New Adventures* book with the Doctor.

Lance Parkin: I fluked that commission, because all the people better suited to the task of writing it – like Paul Cornell and Gareth Roberts and Kate Orman – were busy doing other things. And Mark Gatiss had, I think, just won his Perrier Award. It was Beatlemania when it came out – the book sold out before the official release date.

Three decades on, how do the writers look back on the *New Adventures* and their contributions?

Marc Platt: It's a wild ride, isn't it? You can see the writers developing as the books go along. The most important thing is that they kept *Doctor Who* alive, nurturing a mass of talent that went on to find careers both in *Who* in all its forms, and a lot else besides.

Gary Russell: More than anything else I've done with *Doctor Who*, that *New Adventures* book is kind of the reason I'm doing everything else I'm doing now. Without *Legacy*... I would have no legacy.

Simon Messingham: In hindsight, I wish I'd made better use of the opportunity, been less competitive and defensive with the kind people who gave me that opportunity. But I'm certainly grateful. Published a novel at 27 – the same age Spielberg directed *Jaws*. Phew!

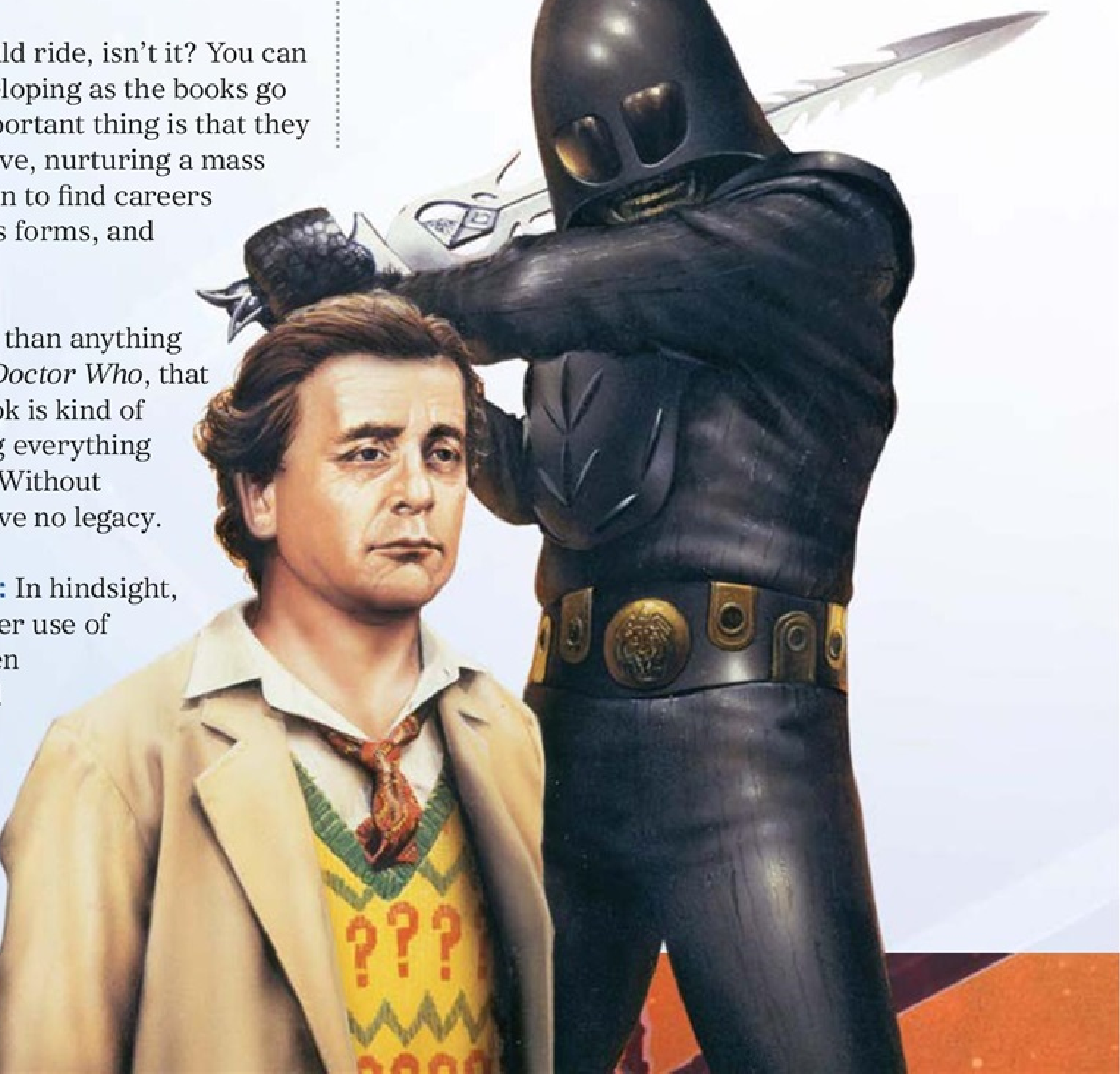
Daniel Blythe: I soon discovered that having been a part of what the literary world sniffily called a 'franchise' didn't cut a lot of ice with London editors, though it did help me find an agent. I feel a bit like the Ian Stuart Black or William Emms of the *NAs*, as I only did a couple. But I'm grateful and proud to have been a small part of *Who* history.

Ben Aaronovitch: I read every single one. Because I thought you were supposed to! Some were great, some were a bit of a slog. I used to have them all at one point. I wish I'd kept them.

Paul Cornell: For me, the *NAs* were the start of everything. They were my launchpad – and one of the greatest eras of *Doctor Who*.

Mark Gatiss: It was a very happy time. It was the first step. We were young and full of dreams...

DWM



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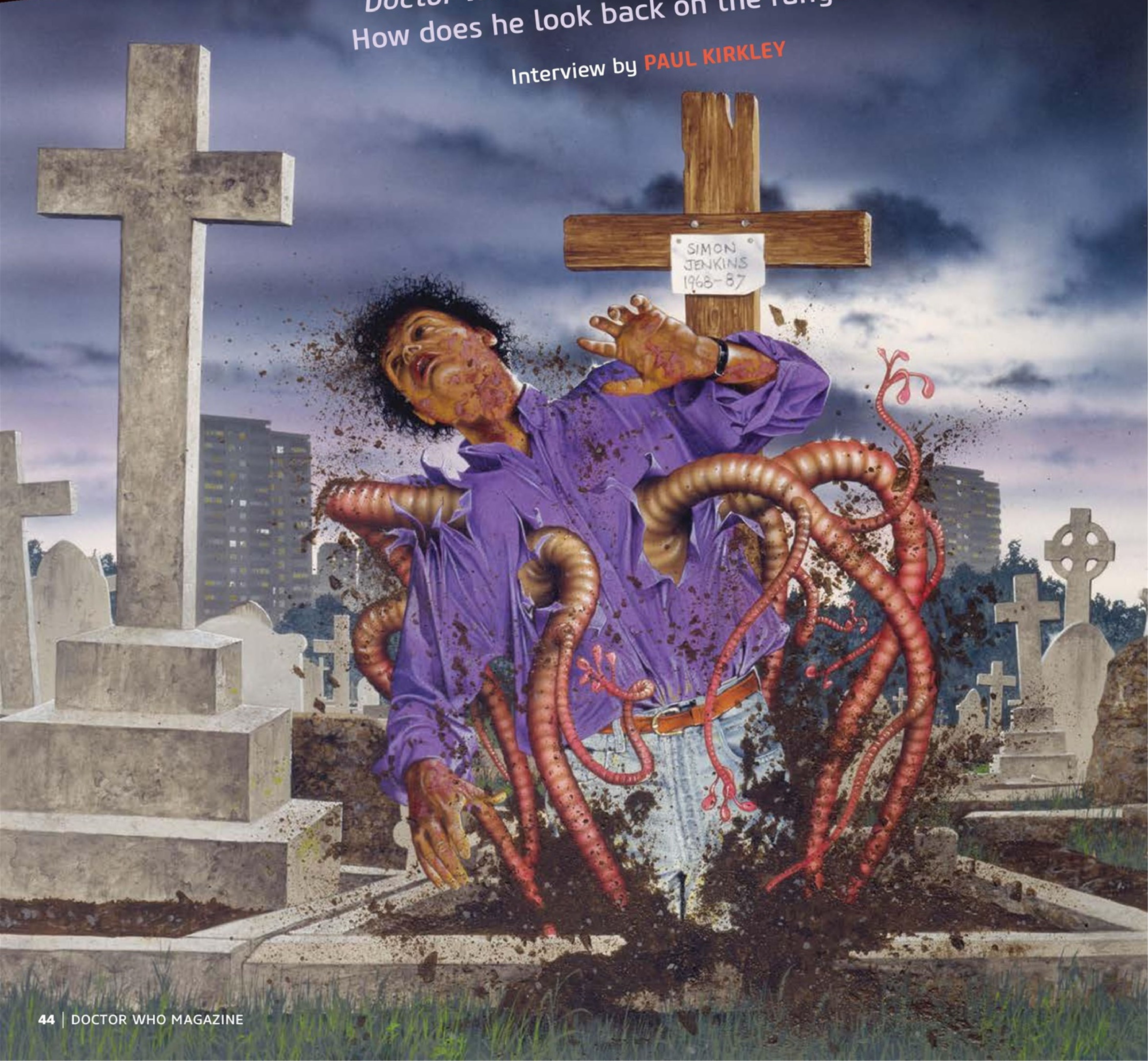
LOVE AND MONSTERS

A decade before he brought it back to TV, Russell T Davies gave us his first take on *Doctor Who* in Virgin's *New Adventures*. How does he look back on the range now?

Interview by **PAUL KIRKLEY**



Russell T Davies is enshrined in TV history as the man who reinvented *Doctor Who*. But *Rose*, which fired the starting gun on the series' turbo-charged 2005 revival, wasn't Russell's first *Doctor Who* credit. That came nine years earlier with the publication of *Damaged Goods*, the future showrunner's one-shot contribution to Virgin's *New Adventures* range.

"Looking back, it was a remarkable initiative," says Russell. "To employ new writers, fan writers, young writers, on an official range – it's a wonderful thing to do. Professionally, it's a remarkable risk. They should be applauded.

"I remember the books with much love," he adds. "They filled the gap perfectly. I read them all, I think... although don't test me. I'm kind of diligent and completist, so the moment I set out to write one, I did my homework and caught up with the whole lot. I lost track when they went to BBC Books [in 1997]. The covers were terrible and all looked the same. Virgin really got their covers right!"

The books were famously sold as "stories too broad and too deep for the small screen". What does our BAFTA-winning (small) screenwriter think about that?

"It's a nice line," he says. "Perfect, in fact. If you're moving from TV to print, that's exactly the line you want. When they make *Doctor Who* movies one day, they'll say, 'Too big for the small screen', you wait!"

Did the range ever go too far down the 'adult content' route – both in terms of sex and violence, and the byzantine complexity of the stories?

"Well, I never like saying anything went too far," says Russell. "What a boring attitude. That's half my career, going too far! Let's face it, it's the one and only time the franchise will ever do that. So there we go: itch scratched. I know they pulled back – Rebecca [Levene], who was a wonderful editor, took some swearing out of *Damaged Goods*, which was fine. I'd just been matching what I assumed was the tone, but I think they were retreating slightly from that by then.

"But really, they found their own level. These things do: beyond planning, beyond intent, stories just find themselves, like the sea level. And think about it – that was a bunch of mostly men, in their 20s, 30s, 40s, full of all the usual angst and frustration. It would actually have been harder to ask them for family-friendly stuff, because that requires modulating your voice like a professional writer. That's fitting a brief, which is hard work. Letting it all out and keeping it adult and gory and dark... it was just kind of natural.

"But there was *fun* in the novels, too. Look at that 50th book [*Happy Endings*] – it's hilarious. And Kate Orman invented an Auton spatula. The world is better with an Auton spatula in it. There was far more than sex and violence."

"THE WORLD IS BETTER WITH AN AUTON SPATULA IN IT."

Did fans in the 1990s, who'd grown up with *Doctor Who*, want the show to grow up with them, to some extent? Were they even, perhaps, slightly *embarrassed* about this passionate love for a children's TV show?

"I'm not sure," Russell considers. "If you're embarrassed about *Doctor Who*, I don't think you'd want your name on a paperback in WH Smith. Embarrassment is a thin emotion. I don't think it has enough drive or energy to get a manuscript written. The feeling I got from Rebecca and Paul Cornell was that the whole thing was being driven by love. An absolute love for a property that had been sorely neglected. I think that's wonderful.

"OK, yes, there might have been an urge to make the show grow up. I don't remember having that agenda – as I said, I wrote the adult stuff in mine to fit in with an already established line. And the moment I got the show on TV, I ditched that. I remember going to my first BBC meeting thinking, 'If this is for 9.00pm on BBC Three, I'm not interested.' But if that urge existed, that's fair enough. That's creative! There were more positive forces at work than negative."

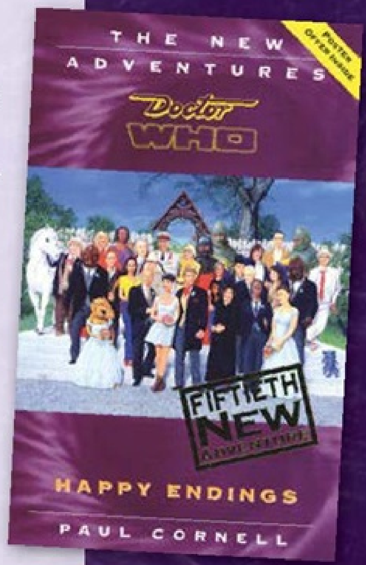
Did Russell's TV revival owe the *New Adventures* a debt – even a small one?

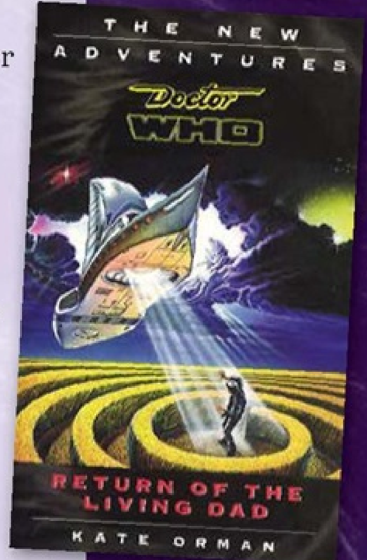
"Um... I've thought a lot about this," he says. "And I don't want to spoil the party, but no, I don't remember thinking about the Virgin line particularly. It's funny, but one thing and one thing only convinced me that the new show could work, and that's when I wrote K9 into *Queer as Folk*. The love for that thing on set! From cast, crew, people too young to know K9 properly. They just adored him. That made me think, 'Oh, we're on to something here.'

"It's worth noting," he adds, "that my novel was set in an inner-city housing estate, and so was *Rose*, but the styles couldn't be more different. The *Damaged Goods* estate is full of heroin and sex and men burning to death in public. The *Rose* version had the locals using the arrival of a spaceship as an excuse for a funny booze-up. Polar opposites!

"But that's not to denigrate the books at all. These things don't move in straight lines, one to the other to the next. They're tidal, they're orbital, they're gravity, they're all variations of the same thing, and that's love. That's what led to new *Doctor Who* – love, whether that's a Virgin novel or K9 on Channel 4 or an executive called Jane Tranter remembering how she used to mark up the TARDIS in the North Acton rehearsal rooms for JNT, and then commissioning the new show.

"Love brought it back. And I still love those Virgin novels, very much indeed." **DWM**





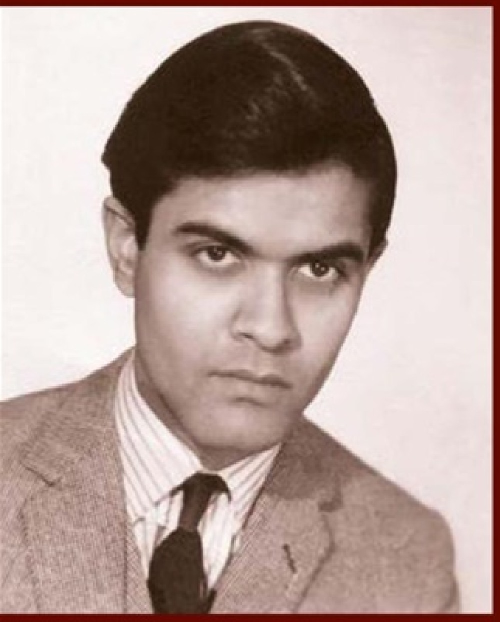
Opposite page inset: Russell T Davies.

Opposite page: Bill Donohoe's cover art for Russell's *New Adventures* novel *Damaged Goods* (1996).

Above left inset: K9 in Russell's drama series *Queer as Folk* (1999).

Above right: *Happy Endings* (1996) by Paul Cornell, with cover art by Paul Campbell; and *Return of the Living Dad* (1996) by Kate Orman, with cover art by Mark Wilkinson.

Left: The Doctor (Christopher Eccleston), Rose (Billie Piper) and an Auton arm in *Rose* (2005).



SECRETS of the ORIENT

In 2013, Doctor Who Magazine spoke to director Waris Hussein and a number of other people who made the lost story *Marco Polo*. The interviews are published here for the first time.

Interview by **TOBY HADOKE**

Waris Hussein remains immensely proud of his work on *Marco Polo*, *Doctor Who*'s fourth adventure and also the earliest example of a story that remains entirely missing from the BBC archive.

"The whole point at that time was that *Doctor Who* was meant to be an educational programme," he recalls. "The past was meant to be something that taught the children – which was who it was made for – something new about history. Marco Polo in the minds of most kids was probably nothing; they probably knew nothing about him. We did the programme to educate the children into this knowledge.

"John [Lucarotti, the writer] and I worked very closely. He did all the leg work of scholarship to learn what it was to be about, what it meant to be living at that time, and

→

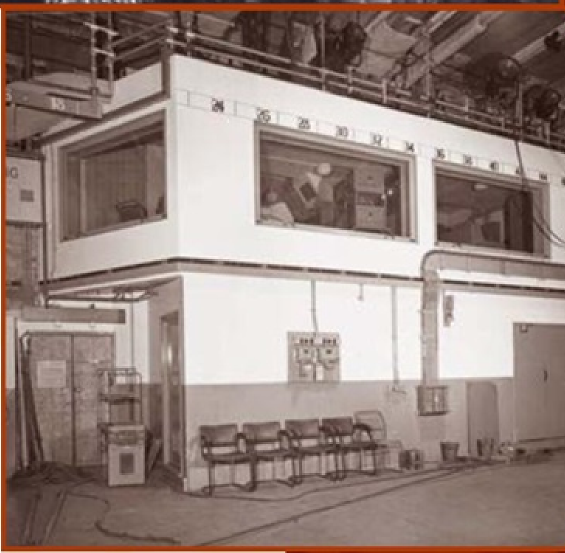
Opposite page inset: Director Waris Hussein in the early 1960s.

Opposite page: Ping-Cho (Zienia Merton), Barbara (Jacqueline Hill), Marco Polo (Mark Eden), Susan (Carole Ann Ford) and Tegana (Derren Nesbitt) in *The Roof of the World*, the first episode of *Marco Polo* (1964).

Left: Marco determines to take possession of the TARDIS, despite protestations from the Doctor (William Hartnell).

Below: Recording the climax of the fifth episode, *Rider from Shang-Tu*, in which Tegana grabs Susan as she tries to reach the TARDIS.

Bottom: A control room at Ealing Studios, where film inserts for *Marco Polo* were shot.



"MARK EDEN HAD THE RIGHT LOOK. HE WAS A VERY GOOD-LOOKING GUY AND WE WANTED THAT FOR MARCO POLO." WARIS HUSSEIN

the specific journey that he made from the journals of Marco Polo. Whatever research he did, I didn't go into detail with him. But I certainly took part in how to tell the story within seven episodes, and also to add to that some adventure – jeopardy and the villain and our main protagonist.

"So we didn't do a documentary – we were doing a fictional drama based on a true person. That was the policy in those days. We did things like Richard the Lionheart, the massacre of the Huguenots, the French Revolution... all for teaching the audience. We alternated this with the fantasy of the future, which was the science fiction. *Marco Polo* was governed by a *journey*, which was actually emphasised in the maps that we showed. We actually showed maps in the old-fashioned way of a trail being shown – the progression from one place to another."

Said journeys, though, were mounted in a very small television studio. How did this change Waris' approach to shooting the material? "Well, to be honest with you it didn't change very much, except that we were confined to the limitations of the studio. We had to create a sandstorm. What did we do? Well, we had a corner of a studio. We didn't have real sand. One camera shot into another with electronic interference to give a speckled effect, which gave it that sort of mottled look, and then we had a wind machine standing off camera that would blow the people's clothes away. So that that was how we did a sandstorm."

The sequence was completed by Brian Hodgson's sound effects – "which, by the way, were run in simultaneously," Waris notes. "There was no question of post-dubbing; it was all done at the time. I would be in the control room, saying: 'Cue music three' – which had all been pre-recorded, of course. It was all marked up by the sound men and waiting for me; it was like being the commander of an aeroplane. You're sitting in the control room and you're actually dictating – well, not dictating but guiding – all these elements: the sound men, the effects men, the camera crew. It was a hell of a responsibility and involved working simultaneously with four cameras. There were no breaks, because you were only allowed three tape cuts in a half-hour show. We couldn't break unless somebody fell dead or forgot their lines."

Key to the story's success was the casting of guest characters who would be the viewers' companions for nearly two months. "Mark Eden [as Marco Polo] came about because I'd seen him on camera and doing various programmes," says Waris. "He had the right look. He was a very good-looking guy and we wanted that for →

SOUND SOURCE

Brian Hodgson was responsible for *Marco Polo*'s distinctive sounds, but for him an historical story was no different from doing a science-fiction serial.

"If I was doing a historical thing I was still just doing the scientific, strange sounds, probably like the singing sands [in the second episode]. We had very few sounds at our disposal in those days; that old piano I did the TARDIS [materialisation and dematerialisation] with was used in all sorts of different ways. We didn't have very much electronic equipment, but it was fun because it made you find new sources of sound."

Brian remembers the young director well. "Waris was utterly gorgeous," he says. "He was such a dish in his 20s. He was slightly... not prickly, but definitely very involved in what he was doing. He was so nervous still because *Doctor Who* was his big thing. He worked very hard; he had real attention to detail. I don't think we socialised much in those days, probably because a lot was done in studio but also because we were so exhausted afterwards."

Brian generally liaised with the composers on *Doctor Who* but in the case of *Marco Polo*, he says, "probably not very closely because Tristram [Cary] had his own studio – one of the first people in the country to do so." They had a great working relationship, though. "He was one of those really lovely people who was very generous in spirit. He never ever bitched to anybody – he was always very friendly and supportive. He was classically trained, so he knew his music inside out. But he was also fascinated by the whole thing of electronics."

→ Marco Polo. I mean, the real Marco probably wasn't as good-looking but we wanted a heroic figure to guide our four travellers, because we had a villain. And, of course, the ultimate villain was Derren Nesbitt [cast as Mongol warlord Tegana]. He'd done many villainous roles in British movies and so we wanted to have the clichéd contrast of the villain with the sinister look and the handsome hero. Derren Nesbitt's absolutely brilliant – but then he's good at underplaying. That's Derren."

Less experienced was Zienia Merton, who was cast as Ping-Cho. In the third episode, *Five Hundred Eyes*, Zienia won admiration from the cast for her one-take extended set-piece in which her character related the tale of the Hashishans. "This was all rehearsed like a stage play in an outside rehearsal room somewhere in Acton, or wherever we happened to find ourselves. [*Marco Polo* was rehearsed at a drill hall on Uxbridge Road in Acton.] It was an odd situation where you rehearsed everything on marked outlines in a huge hall somewhere and then you came into the studio and the actors all knew their lines and their own moves. Today's shoot is *all* happening on the set: 'Move to the right, move to the left, join someone's eyeline.' But in those days you just couldn't do that. You had to rehearse it outside, come into the studio, line it up with the cameras, know exactly where your marks were, and everybody had to be absolutely on their toes. There was no question of retakes.

"Zienia Merton, therefore, I thought triumphed wonderfully because this was her first big break. I chose her because she looked wonderful. You see, in those days we were very short on oriental, Asian actors. A lot of Caucasians were playing these parts with their eyes stretched to make them look oriental. Zienia had that natural look anyway because she was half Burmese: she looked right. And, of course, we gave her the right clothes. We did a lot of research into what people wore at that time."

If the episodes are ever found, the fact that most of the Chinese characters are played by white actors might well be controversial. "You could get away with it then," says Waris. "I doubt if we could get away with it today. Not Zienia's casting but a lot of the others. Khan [played by Czech actor Martin Miller] was hardly Chinese, and [Norwegian] Tutte Lemkow with a monkey on his shoulder: that kind of thing. Unheard of today but then... Well, that was how we worked, you know? The fact is, these are

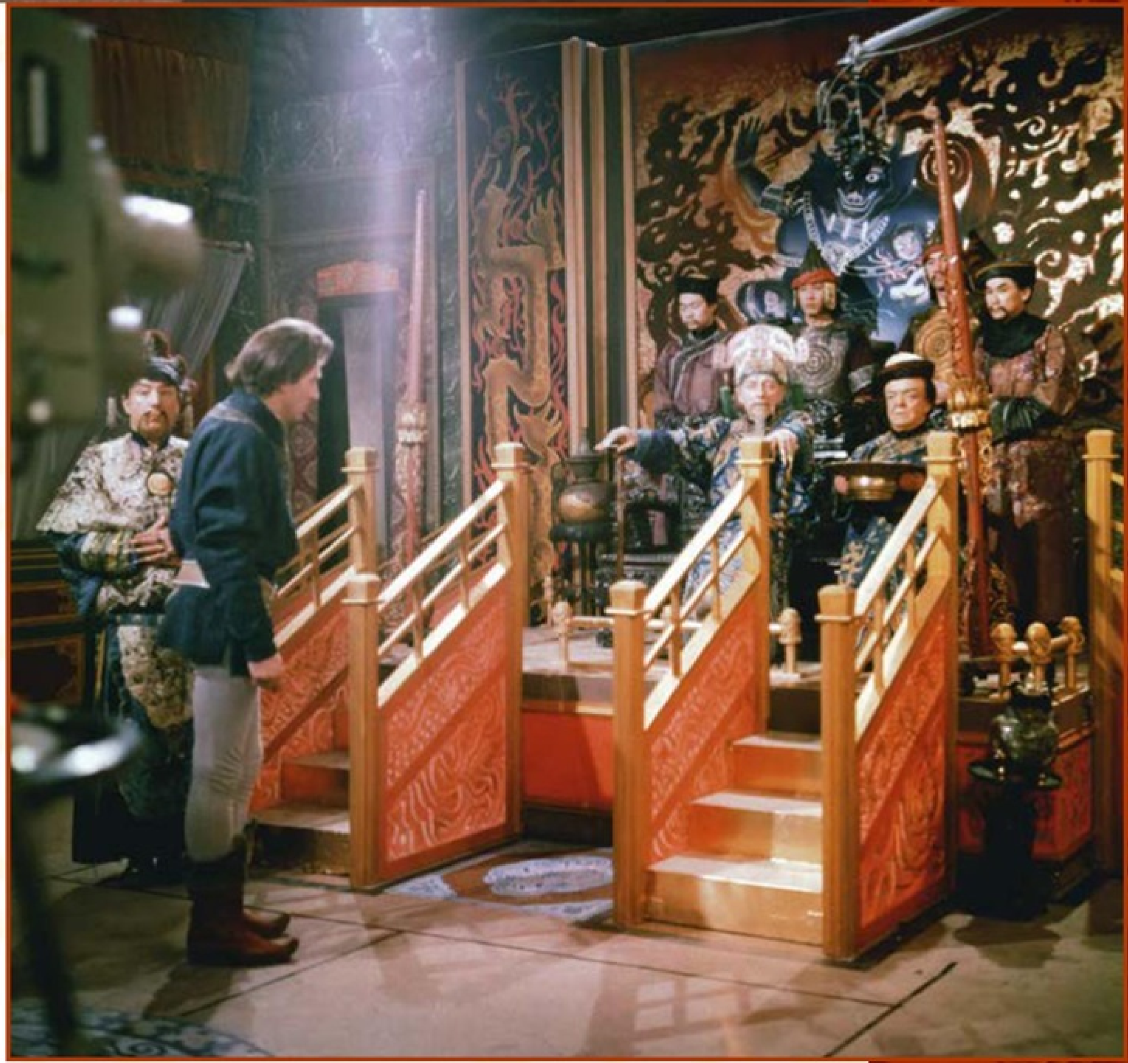
Top left: Brian Hodgson in the BBC Radiophonic Workshop, with the piano that provided the basis for the sound of the TARDIS.

Above inset: Composer Tristram Cary.

Top right: Ping-Cho foolishly gives money to Kuiju (Tutte Lemkow), a man with a monkey, in *Rider from Shang-Tu*.

Right: Ping-Cho is regarded with great fondness by the Doctor.

Left: The travellers enjoy a bowl of beansprout soup in *The Roof of the World*.



Below: Marco presents himself at the court of Kublai Khan (Martin Miller) in the sixth episode, *Mighty Kublai Khan*.

programmes that are legendary because they belong to a part of the history of this show – and a lot of it was done under enormous demands from every single one of us."

Waris is keen to emphasise the teamwork that went into creating the serial. "I don't think I can take full credit for it. I think everybody should take credit for getting that show done, especially the designer Barry Newbery. It's a great shame that programme was in black and white, because the colour was fantastic on set and some of the stills prove this. I wish I'd taken some! In those years I was too busy. I couldn't stand around with a camera photographing all of this, but the sets were extraordinary in small spaces.

> "I THINK EVERYBODY SHOULD GET THE CREDIT, ESPECIALLY THE DESIGNER BARRY NEWBERY." WARIS HUSSEIN

"Barry Newbery made those way stations – which were a punctuation of the journey – look different in every episode, even though he used the same materials. He ultimately triumphed when we finally reached the court of Kublai Khan. That was the first time we used the whole side of a set, and it echoed the only other time we did that, which was when we did the TARDIS interior, because that *had* to be large. Otherwise, everything was squeezed into corners – things like tents. These weren't ordinary tents; these were tents based on historical fact, made out of wicker work and leathers and various skins, and luxuriously furnished inside with carpeting and stuff like that. We tried to do it in as authentic a way as possible under the circumstances, which were limited." →

→ To overcome some of the studio's limitations, the climactic fight scene between Marco and Tegana had to be filmed in advance. "That was shot at Ealing. It was pre-shot and then set into the actual programme as it happened on cue – a ten-second countdown and then 'Run telecine'. We couldn't have done that fight on the studio floor in Lime Grove; it was physically impossible. So we booked time at Ealing and we shot the actual sword fight there in order to be able to control it. You could never control that on four cameras on tape."

Waris had a week off in the middle of the epic serial in order to prepare for the second half of it. "People have pointed this out, because I always thought I'd done all of them and then I realised I didn't. I think the burden was too heavy. I mean this was seven episodes that had to be done one after the other. Maybe that was why they gave it to somebody else [John Crockett] – to give me a breather."

Waris wasn't the only one. William Hartnell's role in *The Singing Sands* was hastily reduced late in the day in order to give him time off rehearsal. "You see, we were working on the run. Everything had to be dealt with as it occurred. God forbid that any of the actors fell ill any more than they did. This was a weekly business; it was like weekly rep."

Right: Ian and the Doctor discuss their eventful journey in the third episode, *Five Hundred Eyes*.

Below: Marco and Tegana fight to the death in the seventh and final episode, *Assassin at Peking*.

Bottom inset: Stuntman and fight arranger Derek Ware.

Bottom right: Waris Hussein in 2013.
Photo © Helen Solomon.

Because *Marco Polo* is lost, are we looking back with rose-tinted spectacles or are we really missing a true classic? "Well, it's very hard to judge because today's *Doctor Who* is so different. It's so varied, it's so full of special effects and all the contemporary facilities that go into telling a story. I would hope that when we see it – *if* we ever see it – I'd think, 'Oh my goodness, isn't that interesting? Look at that, that really works and it works because of the *story,* because of the way it was done, and there's a certain narrative flow to it. The characters all create something fascinating.'

"The point – and I emphasise this – is that, along with the adventure and along with the hero and the villain, there was an educational factor to it. And that may, in today's market, seem very boring to a young audience who don't want to be taught, who think they know everything with their games players on, sitting in front of their iPads. So I hope that it doesn't come across as some sort of antique venture. I don't think it will, because it had a certain quality of its own which we were very happy with when we did it.

"I wouldn't know what the effect would be today but I wish it could be found, I really do. Somewhere in some vault. The BBC – and I have to say this with great sorrow – were very shortsighted. They wiped all those amazing tapes. Not just of *Doctor Who* but of a whole clutch of BBC dramas during the 1960s and 70s – *Play for Today*, *The Wednesday Play* and *Play of the Month*. Brilliant stuff by writers who are now classics, like Simon Gray, Harold Pinter, David Mercer.

"John Lucarotti, by the way, should join that crowd," Waris concludes. "He was a very talented writer and wasn't really given enough credit for his facility to be not only a writer but an academic." **DWM**

HACK AND SLASH

Derek Ware (who died in 2015) had arranged the action on the first *Doctor Who* serial, which Waris also directed. "Waris was lovely to work with because he always said, 'I'll leave that to you, Derek,'" he recalled.

Derek returned for *Marco Polo*, and the climactic sword fight between Marco and Tegana in *Assassin at Peking*. The sequence was shot on film at Ealing. "Because of the size of the cameras, in those days if you tried to do it on video it would have been slow and probably very ponderous. So the advantage of doing it on film was that you could always sweeten it and speed it up slightly so they looked as if they were bashing the swords at a faster speed than they actually were.

"We were using scimitars," he continued. "It's like a cutlass – you use cutting blows. You wouldn't handle it as you would a foil or an épée; it was just hack and slash. Mark Eden and Derren Nesbitt were both very good. I think we had a special stroke at the end. Nesbitt was the villain and there was a special stroke to disarm him that only Marco Polo knew.

"We used to get letters from parents. 'This is terrible, we saw this man getting his skull crushed. Stop this sort of thing.' But we also got these wonderful letters from the kids, saying: 'Can we see more stuff like this, please?' – with paintings and drawings of people getting arrows in their eye and falling off cliffs!"

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Marco Polo

EPISODES ONE TO FOUR:

The Roof of the World to **The Wall of Lies**

Discover the mysteries of the Far East with Dr Who and his friends, as they make a perilous journey to Cathay...

Feature by **ALAN BARNES**

We might call *Marco Polo* a road movie. The term wasn't yet in use when the story was made, of course, but it would seem to fulfil the essential criteria: a long overland journey across wide, open, lawless spaces, with occasional stops at roadside diners (or rather, way stations) and the threat of violence following the characters all the way to their ultimate destination. True, schoolteachers Ian and Barbara aren't exactly Bonnie and Clyde, let alone Thelma and Louise – but one day it'll turn out that the Doctor and Susan *are* on the run...

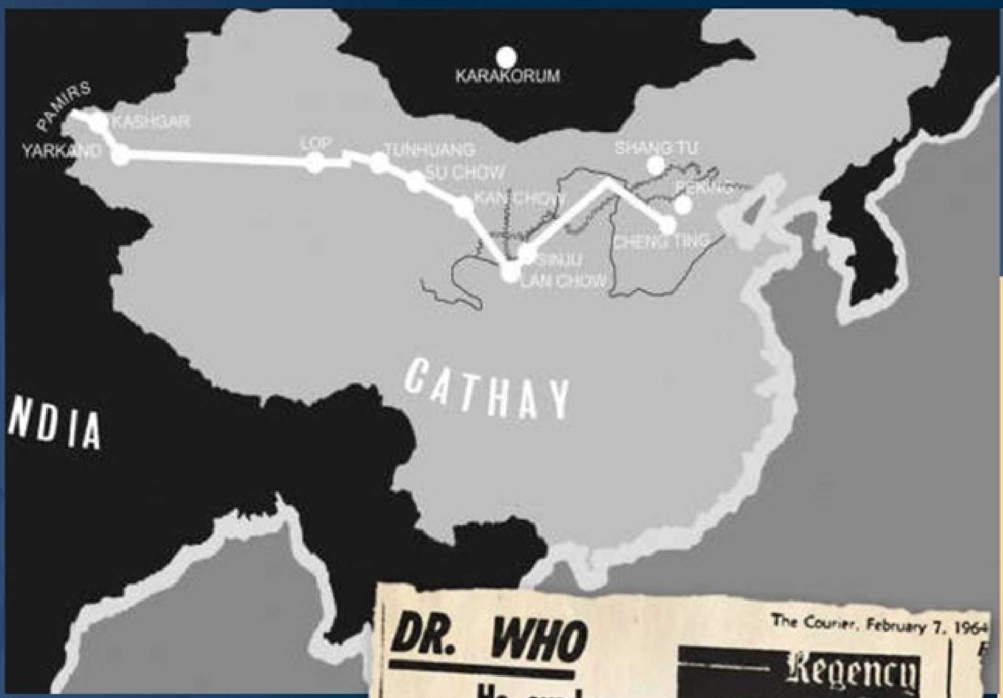
It's entirely appropriate for the four flung-together protagonists to embark upon such a monumental journey at this point in the great ongoing "adventure in space and time", as the programme was billed every week in *Radio Times*. Plainly, it's the exact opposite of *Inside the Spaceship* (aka *The Edge of Destruction*), the entirely enclosed, TARDIS-set two-parter it preceded – a story that ended with the Doctor finally apologising to Barbara for his earlier hostility, telling

Top: Marco Polo (Mark Eden) confers with Tegana (Derren Nesbitt).

Right: Susan (Carole Ann Ford), the Doctor (William Hartnell), Barbara (Jacqueline Hill) and Ian (William Russell) emerge from the TARDIS onto a freezing mountain in *The Roof of the World*, the first episode of *Marco Polo* (1964).

Opposite page above: A map of the journey taken during the course of *Marco Polo*. Image created by Derek Handley.

Opposite page centre: A cutting from the *Kent & Sussex Courier*, published 7 February 1964



her: "As we learn about each other, so we learn about ourselves..." That theory is tested throughout all seven episodes of *Marco Polo*, a story that gives the characters time and space to find themselves; a story all about the getting there, not the arriving.

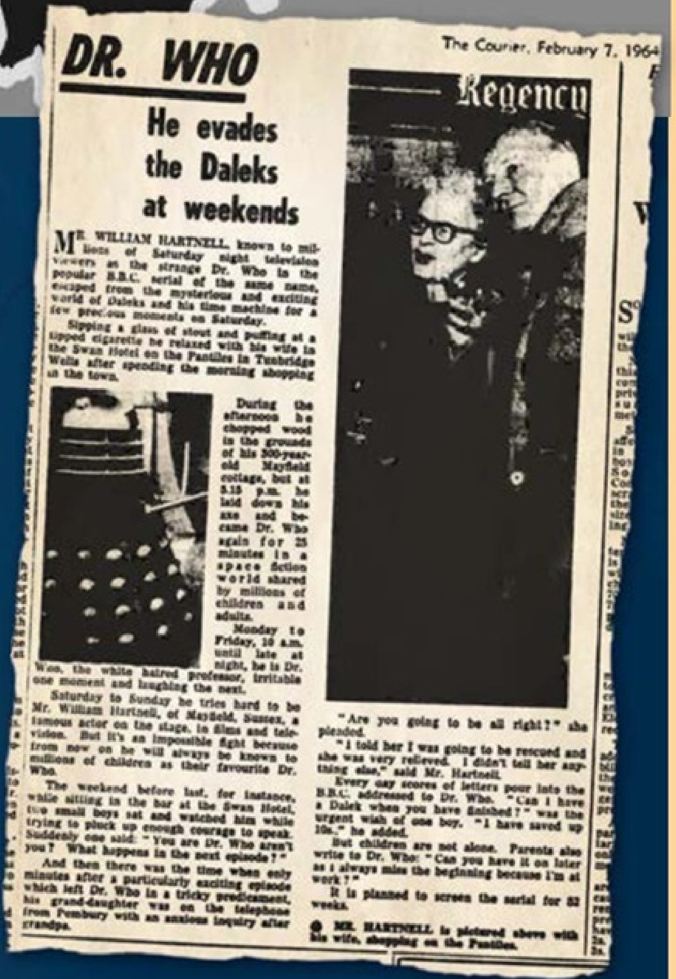
It's a great pity, then, that the second episode is missing what ought to have been one of its finest scenes – scrapped at short notice when lead actor William Hartnell was unable to attend rehearsals in the week before recording. Early on, Susan was supposed to find the Doctor standing in the Gobi Desert, staring up at the night sky – shut out of his TARDIS by the adventurer Marco, who planned to present it as a gift to his master, Kublai Khan. "I bet you anything you like that M.P. will give it back," Susan assured him, according to the script. "You have more faith in the rogue than I have," he replied. Honest men don't steal, he continued, and he wasn't impressed by the explanation Marco had given for his actions – that the gift would persuade Kublai Khan to let him go home to Venice. "What about us?" the Doctor demanded. "How are we supposed to go 'home'?"

The Doctor should try being civil, said Susan – because "rudeness isn't helping us. If you were polite, it might do some good," she urged. "I doubt it," came the reply. This caused Susan to lose her temper at last: "Oh – you're so obstinate. You won't even try... Try, Grandfather! We'll spend at least a month crossing this desert. Are you going to be a bad-tempered bear all the time?"

He looked at her for a moment. Smiled. Put his arm around her shoulders. "We should be up there – another dimension, another time, another galaxy. Very well, I'll try," he told her. She kissed him on the cheek. Pleased, then taken aback, he ordered her off to bed: "It's late. And we have an early start in the morning."

(SHE KISSES HIM AGAIN AND
DASHES OFF.
HE STANDS THERE FOR A MOMENT.
THEN SMILES AND TOUCHES HIS
CHEEK. HIS SMILE BECOMES
A GRIMACE AS HE CALLS AFTER
HER RETREATING FIGURE)
DR WHO: I still think he's a fool.

If it had been recorded, and if the recordings had been kept, that starry night scene would surely have become one of the most familiar in *Doctor Who*. We presume that Hartnell was simply unwell in the week of rehearsals...



The Courier, February 7, 1964

DR. WHO

He evades the Daleks at weekends

MR. WILLIAM HARTNELL, known to millions of Saturday night television viewers as the strange Dr. Who in the popular B.B.C. serial of the same name, escaped from the mysterious and exciting world of Daleks and his time machine for a few precious moments on Saturday.

Sipping a glass of stout and puffing at a tipped cigarette he relaxed with his wife in the Swan Hotel on the Pantiles in Tunbridge Wells after spending the morning shopping in the town.

During the afternoon he chopped wood in the grounds of his 500-year-old Mayfield cottage, but at 5.15 p.m. he laid down his axe and became Dr. Who again for 25 minutes in a space fiction world shared by millions of children and adults.

Monday to Friday, 10 a.m. until late at night, he is Dr. Who, the white haired professor, irritable one moment and laughing the next.

Saturday to Sunday he tries hard to be Mr. William Hartnell, of Mayfield, Sussex, a famous actor on the stage, in films and television. But it's an impossible fight because from now on he will always be known to millions of children as their favourite Dr. Who.

The weekend before last, for instance, while sitting in the bar at the Swan Hotel, two small boys sat and watched him while trying to pluck up enough courage to speak. Suddenly one said: "You are Dr. Who aren't you? What happens in the next episode?"

And then there was the time when only minutes after a particularly exciting episode which left Dr. Who in a tricky predicament, his grand-daughter was on the telephone from Pembury with an anxious inquiry after grandpa.

"Are you going to be all right?" she pleaded.

"I told her I was going to be rescued and she was very relieved. I didn't tell her anything else," said Mr. Hartnell.

Every day scores of letters pour into the B.B.C. addressed to Dr. Who. "Can I have a Dalek when you have finished?" was the urgent wish of one boy. "I have saved up 10s." he added.

But children are not alone. Parents also write to Dr. Who: "Can you have it on later as I always miss the beginning because I'm at work?"

It is planned to screen the serial for 52 weeks.

● MR. HARTNELL is pictured above with his wife, shopping on the Pantiles.

Then again, he'd been well enough on the weekend before rehearsals, the day after recording the first episode, to go down the pub. On Friday 7 February, the *Kent & Sussex Courier* reported that "Mr. William Hartnell ... escaped from the mysterious and exciting world of Daleks and his time machine for a few precious moments on Saturday. Sipping a glass of stout and puffing at a tipped cigarette he relaxed with his wife in the Swan Hotel on the Pantiles in Tunbridge Wells after spending the morning shopping in the town."

The *Courier* had been keeping tabs on the local star of the new hit Saturday night TV show – noting the previous week that Tunbridge Wells residents "may have passed 'Dr. Who' in Mount Pleasant or Calverley Road doing his shopping. For the star, Mr. William Hartnell, who has lived in the area for more than four years, is a regular visitor..."

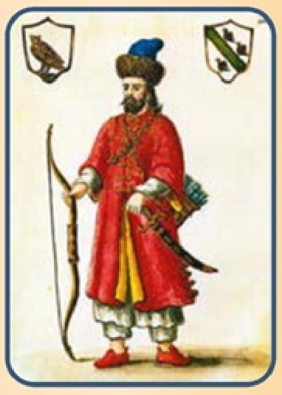
A remarkable one, too. For while Hartnell was sitting in the bar of the Swan, two small boys were reportedly "trying to pluck up enough courage to speak. Suddenly one said: 'You are Dr. Who aren't you? What happens in the next episode?'"

In the circumstances, his answer really *should* have been: "I nearly die of thirst."

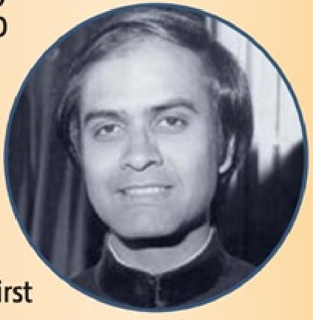
Essential INFO

▶▶ The fourth *Doctor Who* serial ever shown is the oldest to be entirely absent from the BBC archive... although off-air soundtracks for all seven episodes exist, plus off-screen telesnaps for all but its fourth instalment.

▶▶ Author John Lucarotti began his writing career with scripts for the Canadian Broadcasting Corporation, for whom he wrote *The Three Journeys of Marco Polo* (1955-56) – an 18-part radio series with Vancouver-born actor Derek Ralston in the role of the 13th-century Venetian adventurer. Neither recordings nor scripts are known to survive, so it's unclear whether or not these were full dramatisations or monologues.



▶▶ Accounts of Polo's travels throughout Cathay (ie, modern-day China) come to us via manuscripts effectively ghost-written by Rustichello da Pisa, an author of romances who once shared a Genoese prison cell with Polo. With the original manuscripts lost, multiple translations form the basis for the many and various editions of Polo's travels. In English, these include Sir Henry Yule's translation of 1871, which was revised and annotated by Henri Cordier in 1903, then further revised as *The Travels of Marco Polo* in 1920; plus AC Moule and Paul Pelliot's version of 1938, published as *The Description of the World*.



▶▶ When CBC drama head Sydney Newman joined the BBC in London, he recommended Lucarotti to write for a new children's sci-fi series he'd helped to devise. Lucarotti was duly commissioned to author *Dr Who and a Journey to Cathay* on Tuesday 9 July 1963. Serial D was mostly directed by Serial A director Waris Hussein, with the fourth episode overseen by John Crockett.

▶▶ Production began on Monday 13 January 1964, the first of five consecutive days' 35mm pre-filming at Ealing – including the many 'parchment map' sequences and hand-only shots of calligraphist John Woodcock writing in Polo's (fictional) journal. All seven episodes were recorded over seven consecutive Fridays in Lime Grove Studio D. The long haul began with *The Roof of the World* on 31 January 1964...

Above from top: Writer John Lucarotti; a playing card with a picture of Marco Polo; TV executive Sydney Newman; director Waris Hussein.

THE ROOF OF THE WORLD
FIRST BROADCAST:
22 February 1964

TARDIS has landed in a snowy region.

00m 45s The preceding episode, *Inside the Spaceship: The Brink of Disaster* (1964), had ended with Susan (Carole Ann Ford) drawing our attention to a large footprint in the snow outside the ship – one that "must've been made by a giant..." This episode begins with a re-recorded version of that moment, this time with the camera panning up from the footprint to Susan's worried features (rather than down from Susan to the footprint, as before).

01m 45s Schoolteachers Ian (William Russell) and Barbara (Jacqueline Hill) wonder if they might have landed on Earth – in the Alps, perhaps, or the Andes. But Susan suggests the Himalayas, "the roof of the world" – matching the title caption superimposed one minute ago.

The roof of the world, a translation from the Persian, originally referred specifically to the high Pamir region north-west of the Himalayas. In his memoir *A Journey to the Source of the River Oxus* (1841), British explorer John Wood described how, at 3.00pm on 19 February 1838, "we stood, to use a native expression, upon the *Bám-i-Duniah*, or 'Roof of the World'" – becoming only the third European to do so (or fifth, if one counts Ian and Barbara).

02m 12s The Doctor (William Hartnell) re-emerges from the TARDIS. "We're always in trouble," he tuts, in an unscripted line that seems to refer to the "faulty filament" mentioned in the series' first episode *An Unearthly Child* (1963), the drained fluid link in the first Dalek serial (1963-64) and the jammed Fast Return switch in *Inside the Spaceship* (even though he'd lied about the fluid link, of course).

Right: The time travellers are confronted by the warlord Tegana.

A burned-out circuit has caused the lights to go out, the heating to go off, and there isn't any water. So where did the water go? Is the plumbing in another dimension?

In writer John Lucarotti's Target Books novelisation, the broken circuit is the ship's "energy distributor" – and without it, we later learn, the "water-producer" won't work.

"We could freeze to death," frets Barbara, prompting the Doctor to splutter, "Are you telli– There's no need for you to tell me that, really." Hartnell has mangled the simpler but harsher scripted line: "I don't need you to tell me that."

02m 51s With Ian and Barbara gone in search of fuel, the Doctor asks Susan to fetch him the broken circuit, the "2-L-O" – apparently named after the second-ever radio station in the UK, transferred to the British Broadcasting Company (as was) in 1923.

05m 55s The travellers have found themselves facing armed Mongols, commanded by Tegana (Derren Nesbitt). Telling his warriors that "In these parts live evil spirits, who take our likeness to deceive us and then lead us to our deaths," he orders them destroyed – "while they still retain our form", he specified in the script.

This scene marks an on-screen reunion: as 'Derry' Nesbitt, the Tegana actor had played different roles in at least 14 episodes of William Russell's earlier series *The Adventures of Sir Lancelot* (1956-57).

Arriving at the scene, a European commands the Mongols to put away their swords in the name of Kublai Khan – then invites the travellers to his caravan, down the pass.

08m 12s The fact that their rescuer is a European in the service of Kublai Khan enables history teacher Barbara to identify Marco Polo (Mark Eden) – to whom Ian explains how soup "boils at a lower temperature because there's so little air up here". It may sound like this week's science lesson, but Ian is actually correcting Marco's account of his travels across the Plain of Pamir, as given in the Yule-Cordier edition of *The Travels of Marco Polo* (1920): "Because of this great cold, fire does not burn so brightly, nor give out so much heat as usual, nor does it cook food so effectually."

The year is 1289, and Marco's caravan is en route to Shang-Tu in Cathay – often given under other names including Shangdu, Chandu, Ciandu and, most famously, Xanadu (as described in Samuel Taylor Coleridge's epic poem *Kubla Khan*, published 1816). Its ruins remain a UNESCO World Heritage Site in Inner Mongolia, China.

10m 35s Susan is billeted overnight with Ping-Cho (Zienia Merton) – the daughter of a government official from Samarkand, in modern-day Uzbekistan. "Messer Marco!" exclaims Ping-Cho, correcting Susan. "That's what we call him in Cathay..." But Ping-Cho's not *from* Cathay – she's going there! (She was scripted to say: "That's what we call him, Susan.")

Messer Marco derives from the Yule-Cordier *Travels*. In Chapter XVI, we learn how, following Marco's return from his first mission on behalf of Kublai Khan: "From that time forward he was always entitled

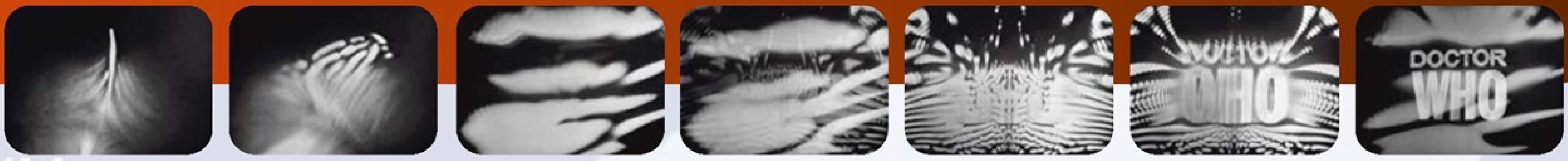
YONDER... THE YETI?

03m 40s into the first episode, *The Roof of the World*, Barbara cries out at the sight of "an animal or something" – which turns out to have been a fur-clad Mongol warrior. There are no off-screen telesnaps of this moment, but stage directions indicated that the viewer didn't see much of the watcher: "He is so wrapped up in furs that it is difficult to believe that he ishuman [sic]." In the Target Books novelisation, Barbara is shielding her eyes from the snow's glare – "looking through the space between the sides of her palms and little fingers". Hence she only glimpses "a furry monster standing on its hind legs".

The Himalayan setting, the mysterious giant footprint and the furry 'monster' were surely designed to put the viewer in mind of the Yeti, or 'Abominable Snowman'. The Yeti myth had peaked not long before, when Everest conqueror Sir Edmund Hillary incorporated a 'Yeti Hunt' into his widely reported Himalayan 'Silver Hut' expedition of 1960-61 (returning with a mystery scalp). The Second Doctor (Patrick Troughton) would eventually meet the mountain monsters of the Himalayas in *The Abominable Snowmen* (1967) – but still, many viewers without a copy of that week's *Radio Times* would surely have thought that the Doctor, Susan, Ian and Barbara really were about to encounter the Yeti, right up until they found themselves surrounded by Mongol warriors.

Left: Sir Edmund Hilary.

Above inset: The 'Yeti scalp' Hilary brought back from the Himalayas.



MESSER MARCO POLO, and thus we shall style him henceforth…" Other versions, including the AC Moule and Paul Pelliot translation *The Description of the World* (1938), give "Master Marco Polo" instead.

The 16-year-old Ping-Cho is en route to Shang-Tu to be married to a 75-year-old. This rather sordid back-story seems to have been inspired by the fact when he finally left Kublai Khan's service, Marco escorted the 17-year-old Kököchin (also given as Cocacin, Cocachin, Kokachin, Cozotine and Kogatin, among others), who was arranged to be married to Kublai Khan's great-nephew Arghun of Persia, on a perilous voyage from Peking to Tabriz. (Arghun was not an old man, though, but supposedly "one of the handsomest men of his time".)

12m 52s Next day, Marco surveys the TARDIS and wonders, "Where are the wheels?" It doesn't have any, Ian tells him – perhaps recalling how, back in *An Unearthly Child* (1963), the Doctor had told him, acidly, how his ship "doesn't roll along on wheels, you know…"

14m 50s Meanwhile, Ping-Cho explains to the Doctor that Tegana is a special emissary from Kublai's rival Khan Noghai. The name Tegana features in Marco's memoirs, being one of a number of Tartars said to have freed Arghun Khan from prison. A real Nogai [sic] Khan – great-great-grandson of Genghis – was de facto ruler of the Golden Horde until he was killed battling the forces of Tokhta Khan circa 1300. "Mongol fighting Mongol," as the Doctor says.

Returning, Susan tells the Doctor that Marco has ordered a sledge to be made, to transport the TARDIS down to the plain… an unseen event properly described in the Target novelisation.

16m 42s The first of this serial's 'parchment map' animated sequences traces the route of Marco's caravan from the Plains of Pamir down to the Kashgar Valley and southeast to Yarkand, joining the southern branch of the Silk Road to Lop, on the fringe of the Gobi Desert. Marco has been this way before; he's following the route that he, his father Niccolò and his uncle Maffeo originally took from Acre circa 1271-75, bearing a message from the Pope to Kublai Khan, as summarised in the introductory notes to the Yule-Cordier *Travels*: "Crossing the Pamir highlands the travellers descended upon Kashgar, whence they proceeded by Yarkand and Khotan…"

18m 45s At the way station at Lop, Marco produces the Khan's gold seal – or "Tablet of Authority", which (as translated in the Yule-Cordier *Travels*) would secure the bearer "liberty of passage through all [the Khan's] dominions, and by means of which… all necessaries would be provided for them…"

Mongols prevent the Doctor from accessing his TARDIS – which Marco means to present to Kublai Khan, so that, after 12 years in the Khan's service, he can return home to Venice.

22m 22s Stage directions described how Marco's plan to take the travellers back with him to Venice, where the Doctor can build a new TARDIS, caused "tears of laughter" to stream down the Doctor's face – hence Hartnell's lengthy hysterics here. As scripted, Marco told him: "Laugh if you will, Doctor but my mind is made up."

In an alleyway, Tegana receives poison to pollute the caravan's water – so he and his allies can take the magical TARDIS and use it to overcome Kublai Khan.

23m 00s This is the second cliffhanging scene to feature Leslie Bates, who plays the man who gives Tegana the phial of poison; his shadow was cast across the Neolithic landscape at the end of the series' first ever episode.

THE SINGING SANDS
FIRST BROADCAST:
Saturday 29 February 1964

Marco's caravan is three days into its journey across the Gobi Desert…

01m 34s In the draft scripts, other characters, not just Marco, spoke over the 'parchment map' sequences. Here, for example, the Doctor: "Having stolen my ship, Polo forced us to accompany him on his journey from Lop. It was not a prospect which appealed to me…" Were they all meant to be keeping a journal, like Marco?

The 16-year-old Ping-Cho is en route to Shang-Tu to be married to a 75-year-old.

03m 02s Marco challenges Ian to a game of chess – using pieces he purchased "in Hormuz, on my first journey to Cathay. Now, they go with me everywhere…" The Polos did indeed stop in the port of Hormuz (in Persia; ie, modern-day Iran), en route from Acre – but there's no record of Marco having bought chess pieces there, nor even that he played the game at all.

04m 26s Outside, Susan tells Barbara that the Doctor won't eat – or talk to her, even – which is quite a turnaround from his hysterics at the end of the previous episode. In fact, story editor David Whitaker rewrote this second episode in the days before recording because William Hartnell, for reasons unknown, was unable to attend rehearsals. The lengthy Doctor/Susan dialogue that this Barbara/Susan scene replaced is detailed on pages 52-53 – but a few lines were lost from Whitaker's handwritten replacement. After saying how they feel "safe and secure" inside the TARDIS, Barbara added: "But it's only a very thin life-line." Then, contemplating the day they stop their wanderings and go their separate ways, Susan said: "That won't be for ages. I hope we'll never say goodbye. Never."

06m 33s In the girls' private compartment, Susan mentions the "metal seas of Venus" to Ping-Cho – but whether this indicates a prior visit to the next planet along isn't clear. Whereupon somebody coughs loudly, close by.

"I've never seen a moonlit night," continues Susan. What, never? We know her grandfather has kept her on a tight rein, but still… Alas, this wasn't meant to hint at yet more mysteries in Susan's back-story. Her scripted line was, "I've never walked in a moonlit desert" – which is much less surprising.

Later, the girls see Tegana head off into the desert and follow him from a distance. But soon a sandstorm blows in…

11m 17s Although some superimposed 'sandstorm' footage had been pre-filmed at Ealing, the majority of this sequence was shot as live – with a wind machine accidentally →

Left: Zienia Merton as Ping-Cho.

→ blowing sawdust up into the actors' faces. Deliberate pictorial interference added to the effect: "We had a TV monitor that went all speckled," recalled director Waris Hussein in **Doctor Who Magazine** issue 483. Composer Tristram Cary created the giggling voices surrounding the girls.

The desert spirits were straight out of Polo's memoirs. In *Description of the World*, under the glorious heading *The Deluding Spirits in the Desert of Lop*, we read that "in the said desert there dwell many spirits which make for the wayfarers great and wonderful illusions to make them perish... when one rides by night through this desert and a thing happens that anyone stays behind the others and goes off the road and is separated from his companions... then often it happens that they hear spirits malignant in the air..."

11m 58s Back in the tent, Marco tells Barbara and Ian how the phenomenon sometimes sounds like musical instruments being played: "The clashing of drums and cymbals..." Again, from *Description of the World*: "It often seems to you that you hear many instruments of music, sounding in the air, and especially drums more than other instruments, and clashings of weapons..."

Above: Tegana drinks his fill at the oasis in episode two, *The Singing Sands*.

Top right: William Russell as Ian.

"Travellers of the Gobi Desert have good reason to fear the singing sands," concludes Marco. So-called 'singing' sand dunes, which audibly reverberate when the sand grains are disturbed, can be found in around 30 exceptionally dry locations throughout the world. The phrase 'singing sands' doesn't feature in Polo's memoirs themselves, but it can be found in a corresponding footnote in the Yule-Cordier *Travels* – "A Chinese narrative of the 10th century mentions the phenomenon as known near Kwachau, on the eastern border of the Lop Desert, under the name of the 'Singing Sands'" – suggesting that Lucarotti did indeed consult this edition. Located six kilometres south of Dunhuang City (formerly Tun-Huang), Mingshashan – 'Echoing Sand Mountain' – is now a popular tourist attraction (see *tinyurl.com/SingingSands*). But this lies at the far end of our heroes' desert journey, some 950-odd miles from modern-day Lop County; not 30 miles out, like the dunes seen here.

"It's fantastic that the Doctor's still asleep," remarks Ian – which might easily be a snide comment on the unlikeliness of the rewrite, since the Doctor was indeed roused in the draft. (In fact, this replaced Whitaker's scripted line for Ian, mentioning that "the Doctor can sleep through anything, and in this case I think it's just as well".)

Originally, therefore, Ian and Marco prevented the Doctor, not Barbara, from racing out into the sandstorm in search of Susan...

Tegana fills his gourd, drinks, then pours the rest on the ground...

13m 31s Meanwhile, Susan hears Ian's voice calling her name – as per the *Travels*: "Sometimes the spirits will call [a traveller] by name; and thus shall a traveller ofttimes [sic] be led astray so that he never finds his party..." Why, though, does Susan hear Ian, and not her grandfather (as in the novelisation)? Perhaps the spirits think she loves Ian more...

Ultimately, Tegana rescues the girls – but the question remains: were the audibly giggling spirits calling Susan's name a real, supernatural presence? Is there a story to be told about the extraterrestrial origin of the Deluding Spirits in the Desert of Lop? Because if that were the case, then *Marco Polo* wouldn't be a 'pure historical' after all... Or were they just a shared delusion?

16m 16s Later, beside the water gourds, Tegana takes the poison phial from inside his jerkin – "looks at it... [and] stands there", according to stage directions. The plan was for Tegana to poison "all but the first of Marco Polo's water gourds" (which would have lasted five days), then walk back to the man from the alleyway at Lop on the third night – ie, the night of the sandstorm – before returning to collect the TARDIS two days later, after Polo's people had started on the poisoned water. Soon, Tegana will cut open the remaining gourds (the next night, at **19m 36s**); and in the next episode, we'll learn that the courier was lost in the sandstorm. So was this scene meant to imply Tegana's regret at having already poisoned the gourds, since he no longer knows if his Tartar comrades are coming to collect him? (The Target novelisation eliminates the rather convoluted poison plot entirely.)

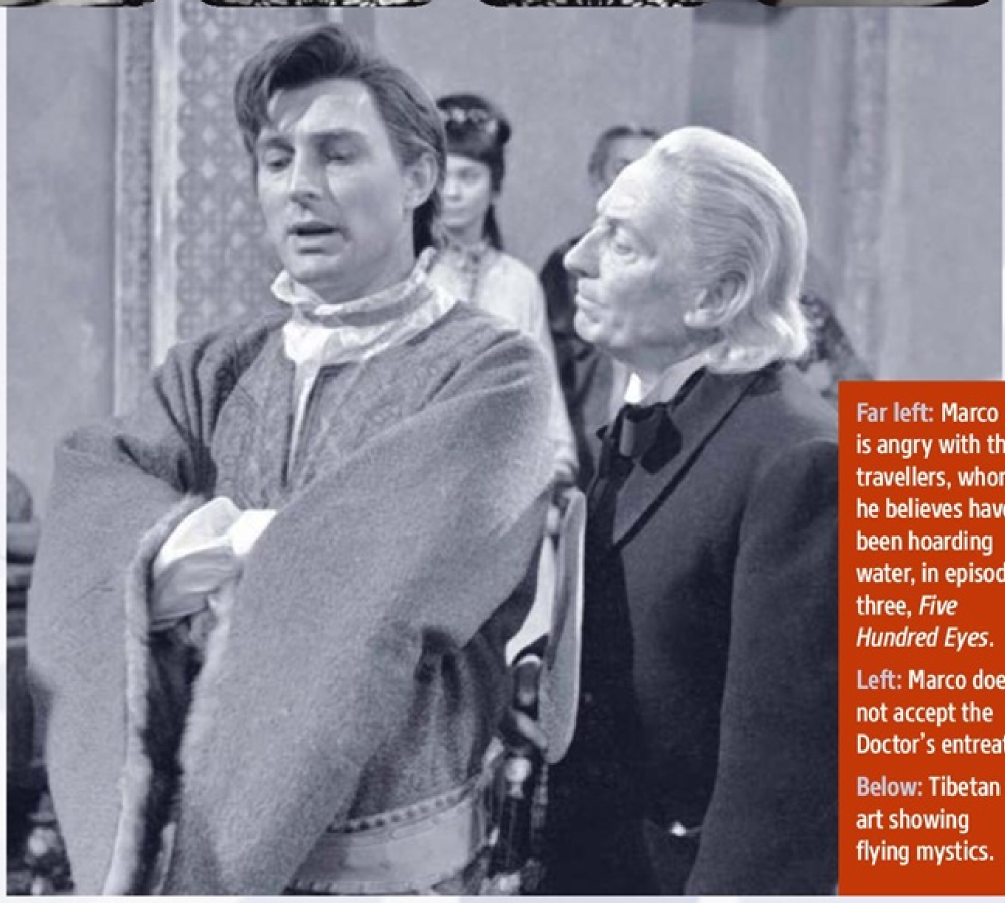
23m 43s Thinking bandits were responsible for cutting open all but their four-fifths-finished water gourd, Marco has ordered the caravan north, towards an oasis. While the remaining water is being rationed out, the Doctor croaks his only utterance of the entire episode: "Marco, is this all we're going to get until tonight, hm?" Croaks to cover a voice that's been croaky throughout rehearsal week, perhaps?

Marco permits Susan to take the collapsed Doctor into the TARDIS. Riding ahead to the oasis, Tegana fills his gourd, drinks, then pours the rest on the ground...

FIVE HUNDRED EYES
FIRST BROADCAST:
Saturday 7 March 1964

01m 18s The last-but-one line was lost from Marco's opening narration: "The poor old Doctor, he's exhausted in his caravan and Susan does what she can to help him." So was the final line – "I fear the end is not far off" – meant to refer specifically to the imminence of the Doctor's demise?

02m 17s In the TARDIS – a minimal set wedged into a corner of the studio – the Doctor is roused from his couch when water drips onto his forehead. He tells Susan to fetch "cloth and cups" to collect the condensation: "Quickly, quickly, before the ship heats up in the sun..." Ian does the science-y bit in the next scene, when the Doctor has emerged with a cup of water: "Last night it was cold, bitterly cold... The outside of the caravan cooled, but the inside



Far left: Marco is angry with the travellers, whom he believes have been hoarding water, in episode three, *Five Hundred Eyes*.

Left: Marco does not accept the Doctor's entreaties.

Below: Tibetan art showing flying mystics.

stayed warm, and so moisture formed on the inside." But if the TARDIS interior is located in a different dimension from its exterior, why would the outside conditions affect the inside, broken 2-L-O circuit notwithstanding?

In the Target telling, Marco makes an observation that eludes him on screen: "'So much water in so small a caravan, I don't understand it."'

04m 44s The caravan arrives at the oasis, where Tegana accounts for his failure to return by saying he'd been forced to hide from bandits who rode on to Karakorum. Barbara says that this, the Mongolian capital, "used to be to the north" because it was razed to the ground in 1388. Its ruins comprise part of the Orkhon Valley Cultural Landscape, another World Heritage Site.

Marco tells Tegana he believes that water really did form inside the Doctor's TARDIS. As scripted, Tegana responded: "I have warned you, Marco. Kublai Khan will never see the caravan that flies. Nor you Venice. That old man's a magician."

Meanwhile, Barbara voices her suspicions regarding Tegana's tale, pointing out that the supposed bandits left no sign of a fire, despite the cold night. Originally, she added: "What did they do? Sit and shiver?"

Next: prompted by Ian, the Doctor expressed his opinion of Tegana: "He's a savage, like all the rest of them." The scene fades out with the Doctor haranguing Marco, telling him he's "speaking to a man of superior intellect" – but as scripted, he went on to say he had "many letters" after his name.

07m 42s With Marco believing himself to be in possession of the TARDIS key, when in fact the Doctor has manufactured another, the caravan arrives at the Tun-Huang way station – ie, modern-day Dunhuang. Its inside and out look not unlike the facility at Lop, in the first episode, because designer Barry Newbery had reasoned that since the way stations were all "state buildings", they'd all have a similar layout: "This meant I could use the same basic set every time and simply change certain details..." (from *The Frame* issue 17, 1991).

"Isn't the Cave of the Thousand Buddhas near here?" Barbara asks Marco. She's rarely wrong: the Mogao Caves (yet another World Heritage Site) are situated 25km southeast of Dunhuang. Although the real Polo isn't known to have dropped in, the caves – a system of ancient shrines rediscovered in the early 20th century – were mentioned in footnotes to the Yule-Cordier *Travels*, which described the "Grottoes of Thousand Buddhas" as "some curious caves in a valley... containing Buddhistic clay idols. These caves were in Marco Polo's time the resort of numerous worshippers, and are said to date back to the Han Dynasty..."

"Have you heard of the Cave of the Five Hundred Eyes?" counters Marco. Of course she hasn't – because John Lucarotti made it up!

Ping-Cho narrates the story of the Hashshashin sect, some of whom were routed from the Cave of Five Hundred Eyes.

10m 02s For the origins of Ping-Cho's story about Hulagu and the Hashshashin, see *Deadly Assassins*, on page 58.

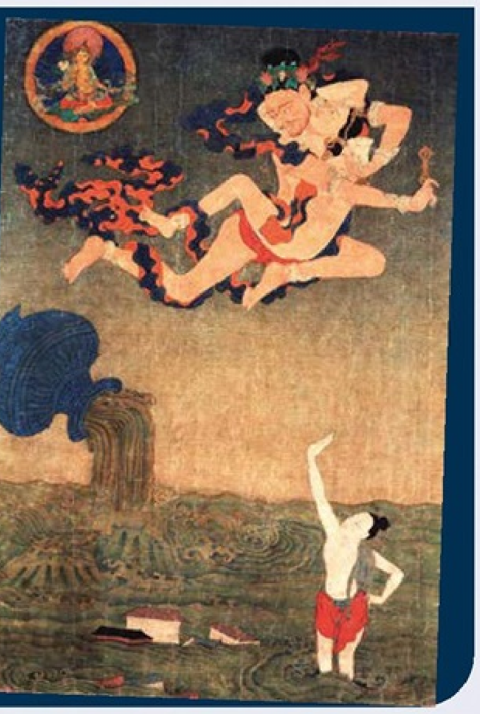
Accompanied by Zienia Merton's interpretive dance movements – their precise nature seemingly lost to us forever – Ping-Cho's monologue was scripted in non-rhyming 'free verse' form. Lucarotti's CBC radio serial *The Three Journeys of Marco Polo* (1955-56) was written in the same form – "to retain the authenticity of the times yet not use archaic words", according to the writer, quoted in a contemporaneous *CBC Times* piece. Neither recordings nor scripts are known to survive... but could it be that the Hashshashin verses were recycled directly from lines originally given by *Three Journeys* narrator Derek Ralston?

14m 14s Tegana has gone to the Cave of Five Hundred Eyes, a former hideout of the 250 assassins whose features are carved and painted on the walls, for a secret meeting with Noghai's man Acomat (Philip Voss). In Polo's memoirs, Acomat was the name given to Ahmed Tekuder (circa 1246-84) – the wicked uncle of Kublai Khan's great-nephew Arghun, who was engaged to Ping-Cho counterpart Kököchin (see above). Lucarotti seems to have swiped only his name, however.

Suspicious of Tegana, Barbara has followed him to the cave, where she's about to find →

MONK-Y MAGIC

In *The Roof of the World*, on being told that the TARDIS moves through the air, Marco wonders if the travellers are Buddhists – because in Peking he's seen "Buddhist monks make cups of wine fly through the air unaided and offer themselves to the Great [Kublai] Khan's lips." As described in Chapter 75 of the Moule-Pelliot translation: "For I tell you that when the great Kaan [sic] sits at dinner or at supper in his chief hall in his capital city... and the golden-drinking cups are... quite ten paces away from the table and are full of wine and of milk... then these wise charmers... who are named bacsi [Tibetan lamas, apparently], they do so much by their enchantments and by their arts that those full cups are lifted of themselves... and go away by themselves alone through the air to be presented before the great Kaan when he shall wish to drink, without anyone touching them."



Below: Ping-Cho delights her fellow travellers with the story of the Old Man of the Mountains.

Right: Chenchu (Jimmy Gardner) gives the Doctor and Susan directions to the cave.

→ herself in the Mongols' clutches. A way station scene was lost from the draft, in which Ping-Cho told Susan that since their journey would soon end, she was "as good as married to that old man". Whereupon Ian entered, looking for Barbara – who'd gone for a walk.

Later: while Tegana, Ian and Marco go to look for Barbara in the streets of Tun-Huang, Ping-Cho tells the Doctor about Barbara's interest in the cave.

18m 32s According to the shifty Chenchu (Jimmy Gardner), the cave is located about a mile away, on the road to Su-Chow – ie, modern-day Jiuquan, formerly known as Suzhou (somewhere along the eastbound 314 Provincial Road, if any Dunhuang residents care to go in search of it).

21m 24s Having found Barbara's handkerchief in the cave, the Doctor, Susan and Ping-Cho call out to their friend… who has a dagger pressed to her throat. As scripted, the Doctor concluded that Barbara must have left: "We probably passed her on the way in the dark."

Susan screams when she sees human eyes looking out through one of the assassins' wall carvings…

THE WALL OF LIES
FIRST BROADCAST:
Saturday 14 March 1964

01m 05s From Chenchu, Ian and Marco learn that Tegana has ridden off to the cave. This is the last we hear from Chenchu – but Jimmy Gardner will eventually return to *Doctor Who* as Idmon, a denizen of the *Underworld* (1978).

01m 37s Ping-Cho points out Tegana, who's just now entered the cave. The draft version of the third episode ended here, with the Doctor and Susan turning to see Tegana standing behind them "with shimmering sword drawn" – suggesting that he might be about to slaughter them.

Susan points out the place where Barbara's handkerchief was found. "In the passageway," states Tegana, moments before Ian and Marco arrive. But if we presume that Ian and Marco galloped here at full pelt – say around ten miles per hour – and adding a couple of minutes either side for mounting and dismounting, a good ten minutes must have passed between the end of the cliffhanger reprise, with Susan saying that she'd seen the eyes in the carving move, and the start of this scene, with the Doctor telling Susan that it must have been her imagination…

04m 07s With Ian having deduced the existence of a secret chamber behind the rock face, Marco rushes into it, killing Barbara's Mongol captor. In the Target telling, the bandit is instead killed by Tegana: "When [Barbara's captor] saw Tegana, he hesitated and the War Lord rushed in and cut him down before he could stab her." Why? Later, Susan tells Ping-Cho the reason: "I think Tegana knew about the inner chamber. I think he knew Barbara was in there and I think he killed that man not to save Barbara's life but to protect his own…"

Later, Tegana warns Marco that Ping-Cho is under Susan's influence, and reports how Chenchu had seen the Doctor approaching his TARDIS earlier…

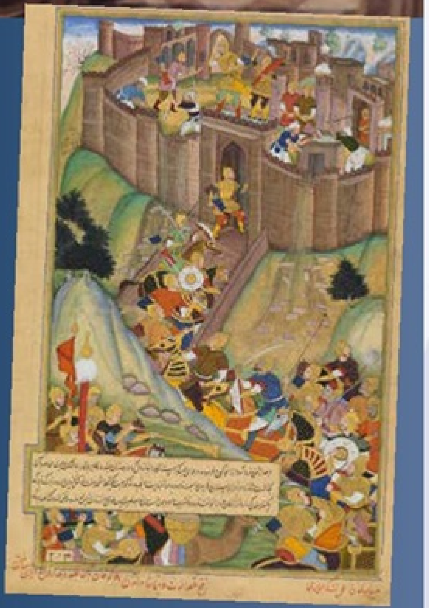
07m 40s With Marco having separated Susan and Ping-Cho, the caravan journeys south-west past Kan-Chow – ie, modern-day Zhangye – "where the

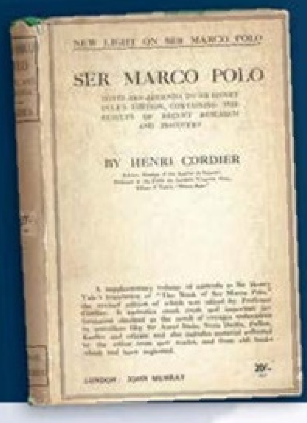
DEADLY ASSASSINS

Partway through the third episode, *Five Hundred Eyes*, Ping-Cho narrates her "story of Hulagu and the Hashshashin" – freely adapted from three chapters of Polo's memoirs, numbered XXIII to XXV in the Yule-Cordier *Travels* (*Concerning the Old Man of the Mountain, How the Old Man Used to Train His Assassins* and *How the Old Man Came by His End*).

It describes the Mongol campaign against the Nizaris, a branch of Ismaili Muslims, between 1253 and 1256. "Ala-eddin, the Old Man of the Mountains/Who by devious schemes, evil designs/And foul murders ruled the land" corresponds to Ala ad-Din Muhammad III (1211-55), the seventh lord of the Nizari fortress at Alamut in Persia (modern-day Iran). Hulagu, who "came/To stand before Ala-eddin's lair/For three long years in siege" corresponds to Hulagu Khan (circa 1215-65), grandson of Genghis and brother of Kublai, whose three-year campaign against the Nizaris concluded with the fall of the castle at Alamut (described as "a mountain called Mount Alumet").

Notoriously, Polo reported that the Nizaris, or Hashshashin, were persuaded into evil deeds by being given hashish – hence Ping-Cho's line, "Promising paradise, [Ala-eddin] gave his followers/A potent draught…" Modern historians, however, dispute the lurid legends popularised by Polo – including Farhad Daftary, quoted in a recent *National Geographic* article, who describes them as being "Rooted in fear, hostility, ignorance and fantasy…" (see *tinyurl.com/RealAssassins*).





NEW LIGHT ON SER MARCO POLO

SER MARCO POLO

BY HENRI CORDIER

LONDON: JOHN MURRAY

20/-

Left: The 1920 Yule-Cordier edition of *The Travels of Marco Polo*.

Above: A page from a Persian miniature depicting the siege at the Alamut fortress.

Great Wall of Cathay begins…" Marco appears to mean the Han Dynasty wall, rather than the more familiar Ming Dynasty fortifications (built long after his death). They then travel south to Lan-Chow – ie, modern-day Lanzhou, which indeed "lies on the banks of the Yellow River".

08m 14s The Doctor tells his friends that he needs one more night's work on the circuit. For timing reasons, the opening part of this scene was lost. Originally, it began with Barbara telling the others how she hates the just-departed Tegana. "It's his arrogance that gets my goat," agreed Ian. "Uncouth barbarian," affirmed the Doctor. Barbara insisted that she'd been captured because she followed Tegana to the cave. "There's no question about that my dear. No doubt at all. The man's a villain," said the Doctor – who went on to explain how Marco's changed attitude towards them had slowed down work on the circuit, causing him to spend "three weeks on a job that should only have taken three days".

11m 00s The caravan has followed the Yellow River "north to the small town of Sinju" – which is odd. Notes in the Yule-Cordier *Travels* identify Sinju, mentioned by Polo, as "Sining-fu [sic], the Chinese city nearest to Tibet and the Kokonor frontier" – ie, modern-day Xining. But Xining lies approximately 250km north-*west* of Lanzhou along the Huangshui, a tributary of the Yellow River, making it a very odd diversion. To get to Shang-Tu, they ought to be heading north and east along the Yellow River, stopping somewhere like modern-day Yinchuan.

13m 40s In a traditional tea room, Acomat tells Tegana that he "should have killed them all when –". When he "had the chance", he concluded in the camera script – since Acomat is referring back to Tegana finding the Doctor, Susan and Ping-Cho in the cave at the start of the episode. As was confirmed by Tegana's response: "And risk Polo's arrival whilst I still hold a bloodied sword. You are still young, Acomat."

The pair plot to slaughter everyone in the caravan on their second night in the bamboo forest, a few days hence, with Tegana telling Acomat that the "magician" Doctor may be killed with "a stake through the heart". A stake through the heart is usually considered a European and Mediterranean tradition of dealing with vampires, rather than an Oriental one – so where has Tegana picked it up?

20m 50s Having overheard Ping-Cho talking about the Doctor's TARDIS key, Tegana contrives to have Marco catch the Doctor exiting his ship – and has the travellers arrested, prompting the Doctor to call him a "poor, pathetic, stupid savage". It's a bit strong – but was it scripted as a callback to his cut line from the oasis scene in the previous episode, in which he'd called Tegana "a savage, like all the rest of them"?

23m 20s Two nights later: confined to a tent in the bamboo forest, the travellers plot to take Marco hostage. Susan wonders what they'll do if Marco won't surrender the TARDIS keys, but the Doctor tells her not to worry: "I think by the time I've finished with that gentleman, he'll only be too glad to let us go." He then chuckles long and loud – so what on Earth is he planning to do to Marco? This, after all, is the Doctor who would surely have done something stupid and savage with a jagged rock to the caveman Za (Derek Newark), had Ian not stopped him, in *100,000 BC: The Forest of Fear* (1963).

Cut from here, Ian's uncharacteristic response, spoken with a smile: "That's the spirit, Doctor!"

Ian uses a piece of broken plate to cut his way out of the tent – but finds their sentry dead… **DWM**

The Doctor, Susan and Ping-Cho call out to their friend…

Top right: The Doctor tries to enter the TARDIS surreptitiously.

Right: The Doctor, Susan and Ping-Cho search for Barbara in the Cave of Five Hundred Eyes.

FURTHER INFO

DVD

Abridged reconstruction included in box set *Doctor Who: The Beginning*

COMPANY BBC Worldwide
YEAR 2006
CAT NO BBCDVD 1882(C)
AVAILABILITY Out now

SOUNDTRACK

COMPANY BBC Radio Collection [CD]/Demon Records [LP]
YEAR 2003 [CD]/2020 [LP]
NARRATOR William Russell
AVAILABILITY Out now (in *The Lost TV Episodes – Collection One: 1964-1965*)

NOVELISATION

COMPANY WH Allen & Co/ Target Books
YEAR 1984 [hardback]/1985 [paperback]
AUTHOR John Lucarotti
AVAILABILITY Out of print

AUDIO BOOK

COMPANY AudioGo
YEAR 2018
NARRATOR Zienia Merton
AVAILABILITY Out now

Next Episode:
Rider from Shang-Tu

APOCRYPHA

The adventures we might have missed between television episodes...

DOCTOR WHO FIGHTS MASTERPLAN "Q"

Feature by **STEVE LYONS**

> *"So once again my genius is proved – and now the world will feel the power of the Master!"*

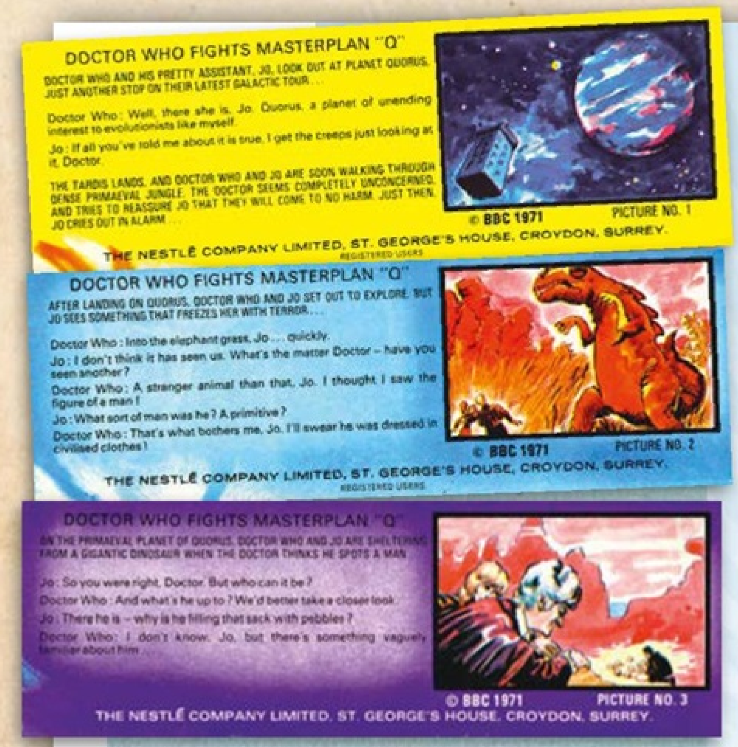
The Master's latest plan has three phases. One: collect eggs from the planet Quorus. Two: Hatch a dinosaur-like monster in a reactor and hasten its growth. Three: Teleport said monster into the major cities of the British Isles until all power is surrendered to him. What could possibly go wrong?

Nestlé's
DOCTOR WHO
Milk Chocolate
3P
C40
Nestlé's
DOCTOR WHO
Milk Chocolate
DOCTOR WHO
CARTOON COLLECTION
PICTURE No
3p

It's odd to think that, in an age before home video, this was one of the easiest *Doctor Who* stories to own. For a start, it remained on sale well into 1972, meaning it had a far longer shelf life than an issue of *Countdown*, the comic with an ongoing *Doctor Who* strip. Also, at three new pence, each instalment was cheaper than the latest *Countdown* – and you got a chocolate bar with it! Collecting *every* instalment, of course, would have cost an eye-watering 45p.

The reward was a tale that feels comfortably familiar. There's a secret research centre on the moors, with a military officer who turns out to be a traitor. There's the Master, cloaked behind his most cunning pseudonym yet: McMaster. There's Bessie. There's a dinosaur appearing out of thin air in central London. It's like a remix of the Pertwee era's greatest hits – except that last one pre-empts *Invasion of the Dinosaurs* (1974) by over two years.

The only missing ingredient is UNIT, though its presence is implied by the Doctor's ability to summon official assistance. Apparently, Nestlé considered the Brigadier and company not worth the additional licensing cost. All the more significant, then, that they shelled out for the Master. Having debuted in *Terror of the Autons* at the start of the year, this was his first off-screen appearance.



DOCTOR WHO FIGHTS MASTERPLAN "Q"

DOCTOR WHO AND HIS PRETTY ASSISTANT, JO, LOOK OUT AT PLANET QUORUS. JUST ANOTHER STOP ON THEIR LATEST GALACTIC TOUR . . .

Doctor Who : Well, there she is, Jo. Quorus, a planet of unending interest to evolutionists like myself!

Jo : If all you've told me about it is true, I get the creeps just looking at it, Doctor.

THE TARDIS LANDS, AND DOCTOR WHO AND JO ARE SOON WALKING THROUGH DENSE PRIMAEVAL JUNGLE. THE DOCTOR SEEMS COMPLETELY UNCONCERNED, AND TRIES TO REASSURE JO THAT THEY WILL COME TO NO HARM. JUST THEN, JO CRIES OUT IN ALARM . . .

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REGISTERED USERS

DOCTOR WHO FIGHTS MASTERPLAN "Q"

AFTER LANDING ON QUORUS, DOCTOR WHO AND JO SET OUT TO EXPLORE. BUT JO SEES SOMETHING THAT FREEZES HER WITH TERROR . . .

Doctor Who : Into the elephant grass, Jo . . . quickly.

Jo : I don't think it has seen us. What's the matter Doctor – have you seen another ?

Doctor Who : A stranger animal than that, Jo. I thought I saw the figure of a man !

Jo : What sort of man was he ? A primitive ?

Doctor Who : That's what bothers me, Jo. I'll swear he was dressed in civilised clothes !

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REGISTERED USERS

DOCTOR WHO FIGHTS MASTERPLAN "Q"

ON THE PRIMAEVAL PLANET OF QUORUS, DOCTOR WHO AND JO ARE SHELTERING FROM A GIGANTIC DINOSAUR WHEN THE DOCTOR THINKS HE SPOTS A MAN

Jo : So you were right, Doctor. But who can it be ?

Doctor Who : And what's he up to ? We'd better take a closer look.

Jo : There he is – why is he filling that sack with pebbles ?

Doctor Who : I don't know, Jo, but there's something vaguely familiar about him . . .

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THE NESTLÉ COMPANY LIMITED, ST. GEORGE'S HOUSE, CROYDON, SURREY.

What Is It? A picture story with some scripted dialogue, serialised across 15 Nestlé *Doctor Who* Milk Chocolate bar wrappers.

Who Wrote It? Unknown.

When Was It? 1971.

Where Does It Fit? The Third Doctor is travelling in the TARDIS with Jo.

Why Does It Matter? It's a *Doctor Who* story in a unique medium.

BBC DVD
DOCTOR WHO
MANNEQUIN MANIA
PG

How Do I Find It? It appears in PDF format on the DVD release of *Terror of the Autons*, part of the *Mannequin Mania* box set.

Top left: The first three instalments of *Doctor Who Fights Masterplan "Q"*, as featured on the wrappers of Nestlé's *Doctor Who* milk chocolate bars in 1971.

Top right: Promotional material for the chocolate bars.

Above left: Jo (Katy Manning) and the Doctor (Jon Pertwee) in *Colony in Space* (1971).

Left: The DVD box set *Mannequin Mania* (2011).

Right: The Master (Roger Delgado) in *Terror of the Autons* (1971).

DOCTOR WHO
Nestlé's MILK CHOCOLATE
COLLECT THE EXCITING CARTOON STORY ON THE WRAPPERS
DOCTOR WHO
Nestlé's MILK CHOCOLATE
EXCITING CARTOON STORY ON THE WRAPPERS
3p

There's even a smidgen of political commentary, typical of the Third Doctor. He describes Quorus as "a planet of unending interest to evolutionists like myself". This is not an entirely new position for him. The Doctor has accepted evolution as a fact at least since *The Web Planet* (1965). His phrasing here acknowledges a debate about the subject, but also firmly picks a side.

There's one significant break with TV continuity. The Doctor and Jo are on "their latest galactic tour" in the TARDIS. In 1971, however, the Doctor was confined to Earth, excepting a brief excursion at the Time Lords' behest in *Colony in Space*. Perhaps his people have sent him on another such mission, whether he knows it or not. This might explain how he runs straight into his arch-rival…

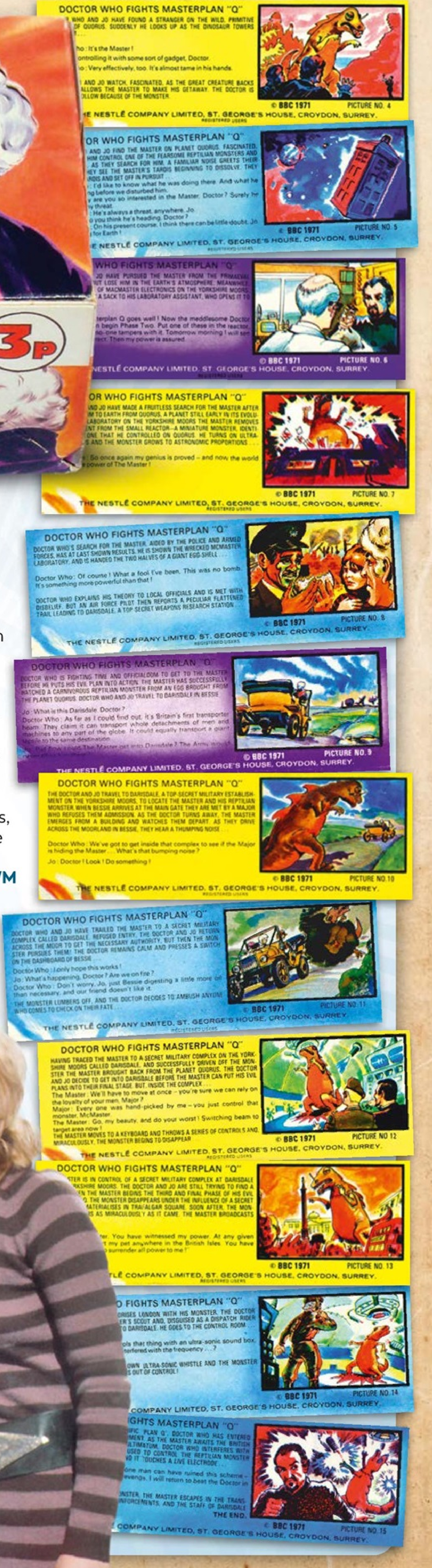
We're soon back on Earth, in any case. The Doctor pursues the Master to Yorkshire, a novel setting for *Doctor Who* back then. The evil Time Lord has taken over Darisdale, home of "Britain's first transporter beam". He has the willing collusion of the facility's staff, led by an unnamed major. He sets his monster on the Doctor and Jo before teleporting it into Trafalgar Square.

The Doctor survives and infiltrates Darisdale disguised as a dispatch rider. (Again, shades of a future TV story: 1973's *The Green Death*.) He deduces that the Master controls his pet through "an ultra-sonic sound box" – and of course he too has an ultra-sonic device. Yes, it's the debut of his ultra-sonic whistle, next seen in 1978's *The Ribos Operation*! The whistle breaks the Master's control and drives the monster into a frenzy. Luckily for all concerned, the Doctor included, it quickly touches a live electrode and dies. The defeated Master escapes in the transporter beam as Jo arrives with reinforcements.

Some questions remain. What was so interesting about the dinosaurs of Quorus compared to, say, Earth's own? What did the British government do with that working transporter beam? How did Bessie get to the Yorkshire moors?

Most of all, why 'Masterplan Q'? It's only mentioned once – by the Master to a lab assistant called Jenkins. Was he in the habit of labelling all his evil schemes at this point? Or was this the unnamed major's invention? Was this their 17th master plan? Or does Q stand for Quorus, perhaps? In which case, there must have been a good few 'Masterplan E's…

We may never know the answers. **DWM**



DOCTOR WHO FIGHTS MASTERPLAN "Q"
WHO AND JO HAVE FOUND A STRANGER ON THE WILD, PRIMITIVE
OF QUORUS. SUDDENLY HE LOOKS UP AS THE DINOSAUR TOWERS
…
ho : It's the Master !
ontrolling it with some sort of gadget, Doctor
o : Very effectively, too. It's almost tame in his hands.
AND JO WATCH, FASCINATED, AS THE GREAT CREATURE BACKS
ALLOWS THE MASTER TO MAKE HIS GETAWAY. THE DOCTOR IS
OLLOW BECAUSE OF THE MONSTER.
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OR WHO FIGHTS MASTERPLAN "Q"
AND JO FIND THE MASTER ON PLANET QUORUS. FASCINATED,
HIM CONTROL ONE OF THE FEARSOME REPTILIAN MONSTERS AND
AS THEY SEARCH FOR HIM, A FAMILIAR NOISE GREETS THEIR
HEY SEE THE MASTER'S TARDIS BEGINNING TO DISSOLVE. THEY
ARDIS AND SET OFF IN PURSUIT …
: I'd like to know what he was doing there. And what he
g before we disturbed him.
y are you so interested in the Master, Doctor? Surely he
y threat.
: He's always a threat, anywhere, Jo.
o you think he's heading, Doctor?
: On his present course, I think there can be little doubt, Jo
for Earth !
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REGISTERED USERS

WHO FIGHTS MASTERPLAN "Q"
JO HAVE PURSUED THE MASTER FROM THE PRIMAEVAL
UT LOSE HIM IN THE EARTH'S ATMOSPHERE. MEANWHI
OF MACMASTER ELECTRONICS ON THE YORKSHIRE MOORS
A SACK TO HIS LABORATORY ASSISTANT, WHO OPENS IT TO
terplan Q goes well ! Now the meddlesome Doctor
n begin Phase Two. Put one of these in the reactor
no-one tampers with it. Tomorrow morning I will sp
ect. Then my power is assured.
© BBC 1971 PICTURE NO. 6
NESTLÉ COMPANY LIMITED, ST. GEORGE'S HOUSE, CROYDON, SURREY.
REGISTERED USERS

OR WHO FIGHTS MASTERPLAN "Q"
AND JO HAVE MADE A FRUITLESS SEARCH FOR THE MASTER AFTER
M TO EARTH FROM QUORUS, A PLANET STILL EARLY IN ITS EVOLU
LABORATORY ON THE YORKSHIRE MOORS THE MASTER REMOVES
NT FROM THE SMALL REACTOR—A MINIATURE MONSTER, IDENTI
ONE THAT HE CONTROLLED ON QUORUS. HE TURNS ON ULTRA
S AND THE MONSTER GROWS TO ASTRONOMIC PROPORTIONS …
: So once again my genius is proved – and now the world
e power of The Master !
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REGISTERED USERS

DOCTOR WHO FIGHTS MASTERPLAN "Q"
DOCTOR WHO'S SEARCH FOR THE MASTER, AIDED BY THE POLICE AND ARMED FORCES, HAS AT LAST SHOWN RESULTS. HE IS SHOWN THE WRECKED MCMASTER LABORATORY, AND IS HANDED THE TWO HALVES OF A GIANT EGG-SHELL …
Doctor Who : Of course ! What a fool I've been. This was no bomb. It's something more powerful than that !
DOCTOR WHO EXPLAINS HIS THEORY TO LOCAL OFFICIALS AND IS MET WITH DISBELIEF. BUT AN AIR FORCE PILOT THEN REPORTS A PECULIAR FLATTENED TRAIL LEADING TO DARISDALE, A TOP SECRET WEAPONS RESEARCH STATION …
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REGISTERED USERS

DOCTOR WHO FIGHTS MASTERPLAN "Q"
DOCTOR WHO IS FIGHTING TIME AND OFFICIALDOM TO GET TO THE MASTER BEFORE HE PUTS HIS EVIL PLAN INTO ACTION. THE MASTER HAS SUCCESSFULLY HATCHED A CARNIVOROUS REPTILIAN MONSTER FROM AN EGG BROUGHT FROM THE PLANET QUORUS. DOCTOR WHO AND JO TRAVEL TO DARISDALE IN BESSIE
Jo : What is this Darisdale, Doctor ?
Doctor Who : As far as I could find out, it's Britain's first transporter beam. They claim it can transport whole detachments of men and machines to any part of the globe. It could equally transport a giant reptile to the same destination.
Jo : But how could The Master get into Darisdale ? The Army would
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THE NESTLÉ COMPANY LIMITED, ST. GEORGE'S HOUSE, CROYDON, SURREY.

DOCTOR WHO FIGHTS MASTERPLAN "Q"
THE DOCTOR AND JO TRAVEL TO DARISDALE, A TOP-SECRET MILITARY ESTABLISHMENT ON THE YORKSHIRE MOORS, TO LOCATE THE MASTER AND HIS REPTILIAN MONSTER. WHEN BESSIE ARRIVES AT THE MAIN GATE THEY ARE MET BY A MAJOR WHO REFUSES THEM ADMISSION. AS THE DOCTOR TURNS AWAY, THE MASTER EMERGES FROM A BUILDING AND WATCHES THEM DEPART. AS THEY DRIVE ACROSS THE MOORLAND IN BESSIE, THEY HEAR A THUMPING NOISE …
Doctor Who : We've got to get inside that complex to see if the Major is hiding the Master … What's that bumping noise ?
Jo : Doctor ! Look ! Do something !
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REGISTERED USERS

DOCTOR WHO FIGHTS MASTERPLAN "Q"
DOCTOR WHO AND JO HAVE TRAILED THE MASTER TO A SECRET MILITARY COMPLEX CALLED DARISDALE. REFUSED ENTRY, THE DOCTOR AND JO RETURN ACROSS THE MOOR TO GET THE NECESSARY AUTHORITY, BUT THEN THE MONSTER PURSUES THEM! THE DOCTOR REMAINS CALM AND PRESSES A SWITCH ON THE DASHBOARD OF BESSIE …
Doctor Who : I only hope this works !
Jo : What's happening, Doctor ? Are we on fire ?
Doctor Who : Don't worry, Jo, just Bessie digesting a little more oil than necessary, and our friend doesn't like it.
THE MONSTER LUMBERS OFF, AND THE DOCTOR DECIDES TO AMBUSH ANYONE WHO COMES TO CHECK ON THEIR FATE …
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THE NESTLÉ COMPANY LIMITED, ST. GEORGE'S HOUSE, CROYDON, SURREY.
REGISTERED USERS

DOCTOR WHO FIGHTS MASTERPLAN "Q"
HAVING TRACED THE MASTER TO A SECRET MILITARY COMPLEX ON THE YORKSHIRE MOORS CALLED DARISDALE, AND SUCCESSFULLY DRIVEN OFF THE MONSTER THE MASTER BROUGHT BACK FROM THE PLANET QUORUS, THE DOCTOR AND JO DECIDE TO GET INTO DARISDALE BEFORE THE MASTER CAN PUT HIS EVIL PLANS INTO THEIR FINAL STAGE. BUT, INSIDE THE COMPLEX …
The Master : We'll have to move at once – you're sure we can rely on the loyalty of your men, Major ?
Major : Every one was hand-picked by me – you just control that monster, McMaster.
The Master : Go, my beauty, and do your worst ! Switching beam to target area now !
THE MASTER MOVES TO A KEYBOARD AND THROWS A SERIES OF CONTROLS AND, MIRACULOUSLY, THE MONSTER BEGINS TO DISAPPEAR
© BBC 1971 PICTURE NO 12
THE NESTLÉ COMPANY LIMITED, ST. GEORGE'S HOUSE, CROYDON, SURREY.
REGISTERED USERS

DOCTOR WHO FIGHTS MASTERPLAN "Q"
STER IS IN CONTROL OF A SECRET MILITARY COMPLEX AT DARISDALE
RKSHIRE MOORS. THE DOCTOR AND JO ARE STILL TRYING TO FIND A
EN THE MASTER BEGINS THE THIRD AND FINAL PHASE OF HIS EVIL
O. THE MONSTER DISAPPEARS UNDER THE INFLUENCE OF A SECRET
MATERIALISES IN TRAFALGAR SQUARE. SOON AFTER, THE MON
S AS MIRACULOUSLY AS IT CAME. THE MASTER BROADCASTS
ter. You have witnessed my power. At any given
t my pet anywhere in the British Isles. You have
surrender all power to me !"
© BBC 1971 PICTURE NO. 13
TLÉ COMPANY LIMITED, ST. GEORGE'S HOUSE, CROYDON, SURREY.
REGISTERED USERS

O FIGHTS MASTERPLAN "Q"
ORISES LONDON WITH HIS MONSTER, THE DOCTOR
ER'S SCOUT AND, DISGUISED AS A DISPATCH RIDER
O DARISDALE. HE GOES TO THE CONTROL ROOM …
ols that thing with an ultra-sonic sound box.
nterfered with the frequency …?
OWN ULTRA-SONIC WHISTLE AND THE MONSTER
S OUT OF CONTROL!
© BBC 1971 PICTURE NO. 14
COMPANY LIMITED, ST. GEORGE'S HOUSE, CROYDON, SURREY.

IGHTS MASTERPLAN "Q"
FIC PLAN Q', DOCTOR WHO HAS ENTERED
MENT. AS THE MASTER AWAITS THE BRITISH
LTIMATUM, DOCTOR WHO INTERFERES WITH
USED TO CONTROL THE REPTILIAN MONSTER
ND IT TOUCHES A LIVE ELECTRODE …
One man can have ruined this scheme –
evenge. I will return to beat the Doctor in
NSTER, THE MASTER ESCAPES IN THE TRANS
NFORCEMENTS AND THE STAFF OF DARISDALE
THE END.
© BBC 1971 PICTURE NO 15
COMPANY LIMITED, ST. GEORGE'S HOUSE, CROYDON, SURREY.

Top: A display box of *Doctor Who* milk chocolate, featuring scenes from the *Masterplan "Q"* story.

Far right: Episodes four to 15 of the story.

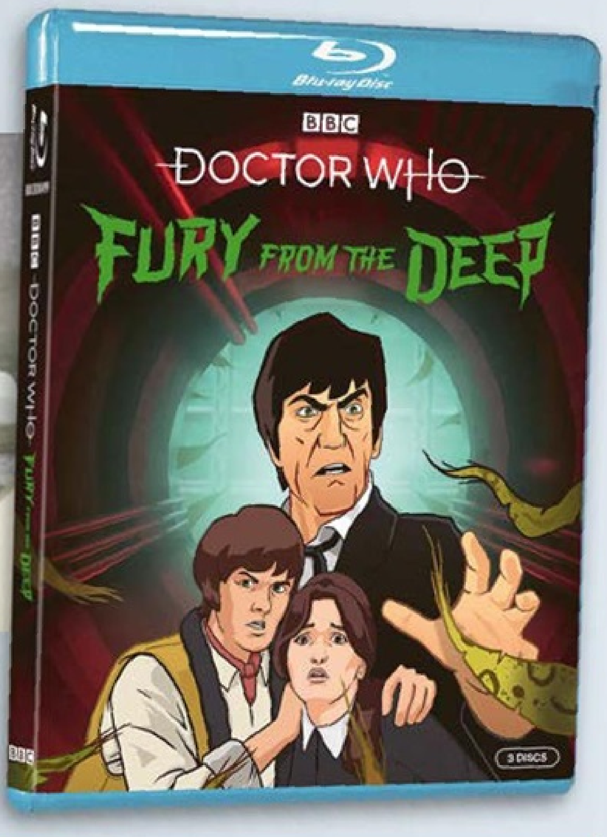
Right: The Doctor shows Jo an alien world in *Colony in Space*.

Reviews

Our verdict on the latest episodes and products.

Fury from the Deep

Review by **PIP MADELEY**



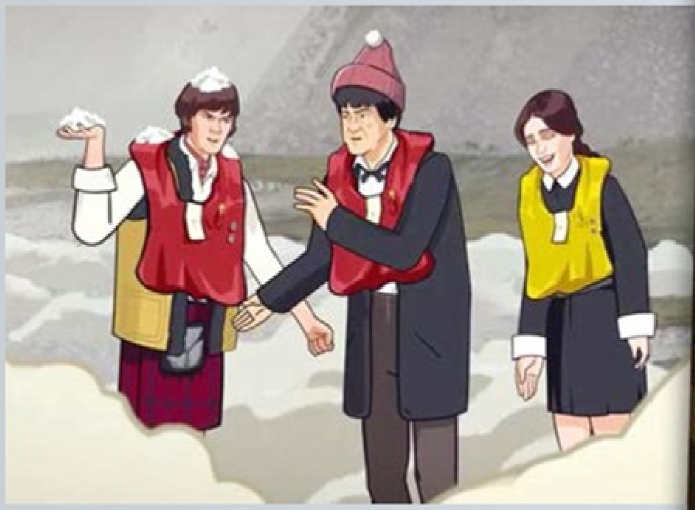
Blu-ray / DVD

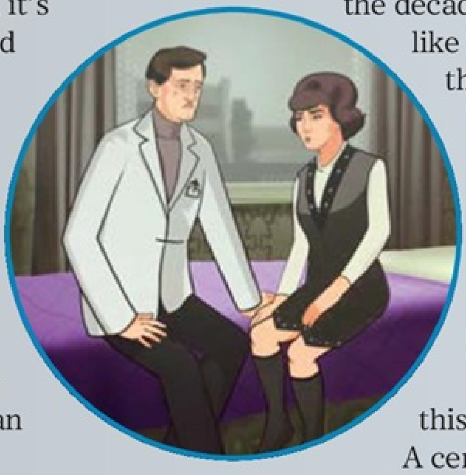
BBC Studios RRP £40.84 (Blu-ray Steelbook) £25.52 (Blu-ray)/£20.42 (DVD)
Featuring Patrick Troughton (Dr Who), Frazer Hines (Jamie) and Deborah Watling (Victoria)

For its first full-length animated commission, Big Finish was offered what creative director Gary Russell describes as a "poisoned chalice" – in other words, reviving a 1968 *Doctor Who* story held in special reverence by many.

Today, very few fans can claim to have actually seen the original transmission of *Fury from the Deep*, whose master videotapes were erased by the BBC in the early 1970s. But, thanks to the precious off-air audio recordings made by the late Graham Strong and other heroes in the 1960s, we know that *Fury* at least *sounds* incredible. One of the finest examples of the 'base under siege' format, *Fury* is a glorious melodrama of mankind versus seaweed, performed with conviction by a uniformly powerful cast. Even on audio, it's clear that director Hugh David infused the proceedings with almost Hitchcockian suspense, resulting in some memorable spine-tingling cliffhangers. And the departure of the Doctor's companion Victoria (played by Deborah Watling) remains as affecting as ever, with the young woman traumatised by the constant dangers threatening her planet.

With its tell-tale throbbing heartbeat and eerily dissonant music by Dudley Simpson, Victor Pemberton's only televised *Doctor Who* script plays highly effectively as audio. This may well be due to its origins as *The Slide*, a 1966 BBC radio play happily included in this new release. (And with a starring role for future Master Roger Delgado, to boot.) But the loss of the story's visuals – bar a handful of brief, tantalising glimpses over the decades – has always seemed like a minor tragedy. Maybe the best recreation until now (for this listener, at least) involved listening to the narrated audio at bathtime, with the lights off and the requisite torrents of foam supplied by Mr Matey rather than a BBC effects designer.

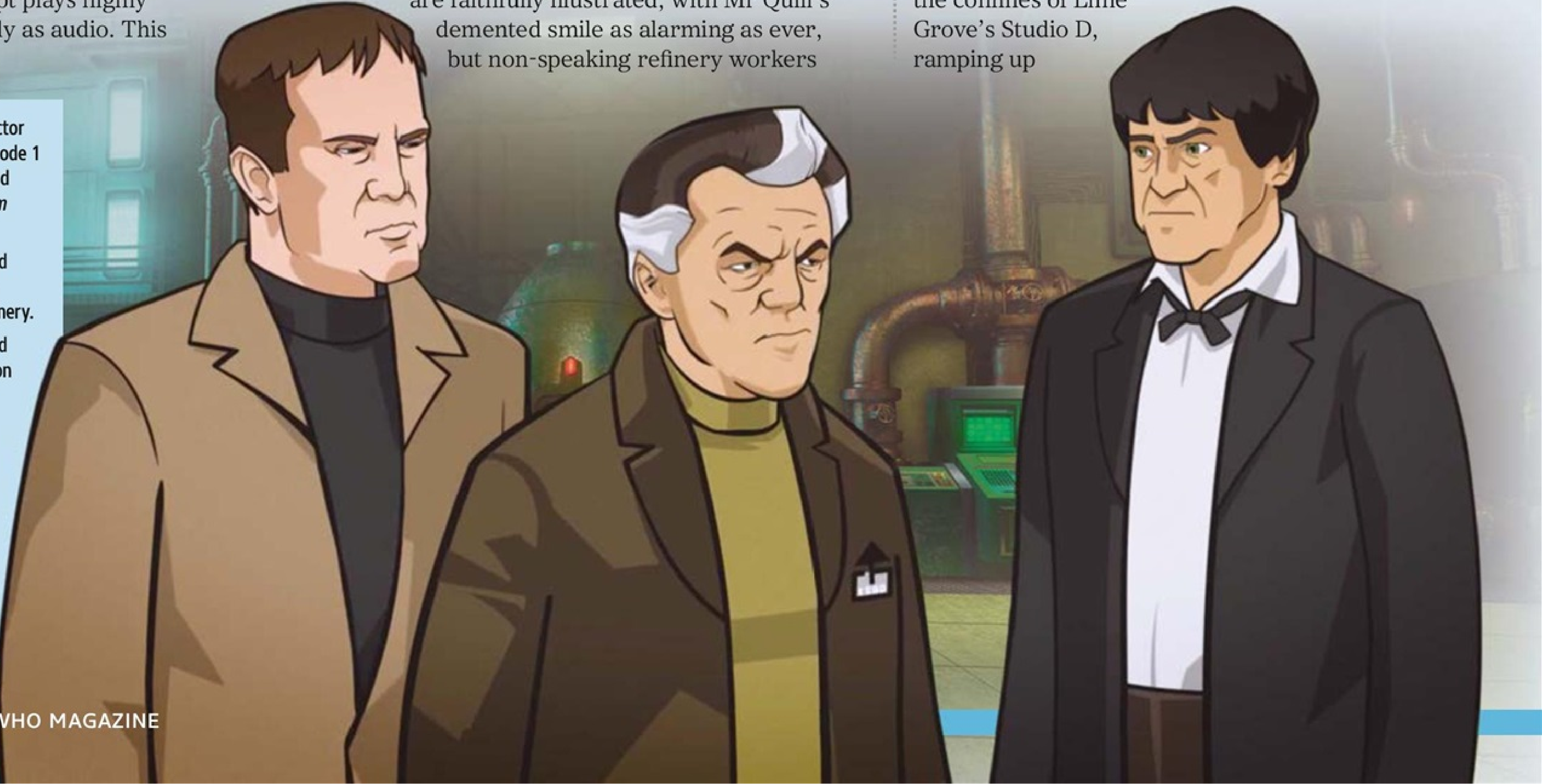




Thank goodness, then, for this comprehensive release.

A certain amount of creative licence has been taken in animating the story, aligning the presentation more closely with 2019's *The Macra Terror* than 2020's *The Faceless Ones*. The main cast members are faithfully illustrated, with Mr Quill's demented smile as alarming as ever, but non-speaking refinery workers are now suitably diverse in ethnicity and gender. Newly added establishing shots convey the enormity of the refinery, with the neighbouring shoreline as grey and foreboding as you'd expect.

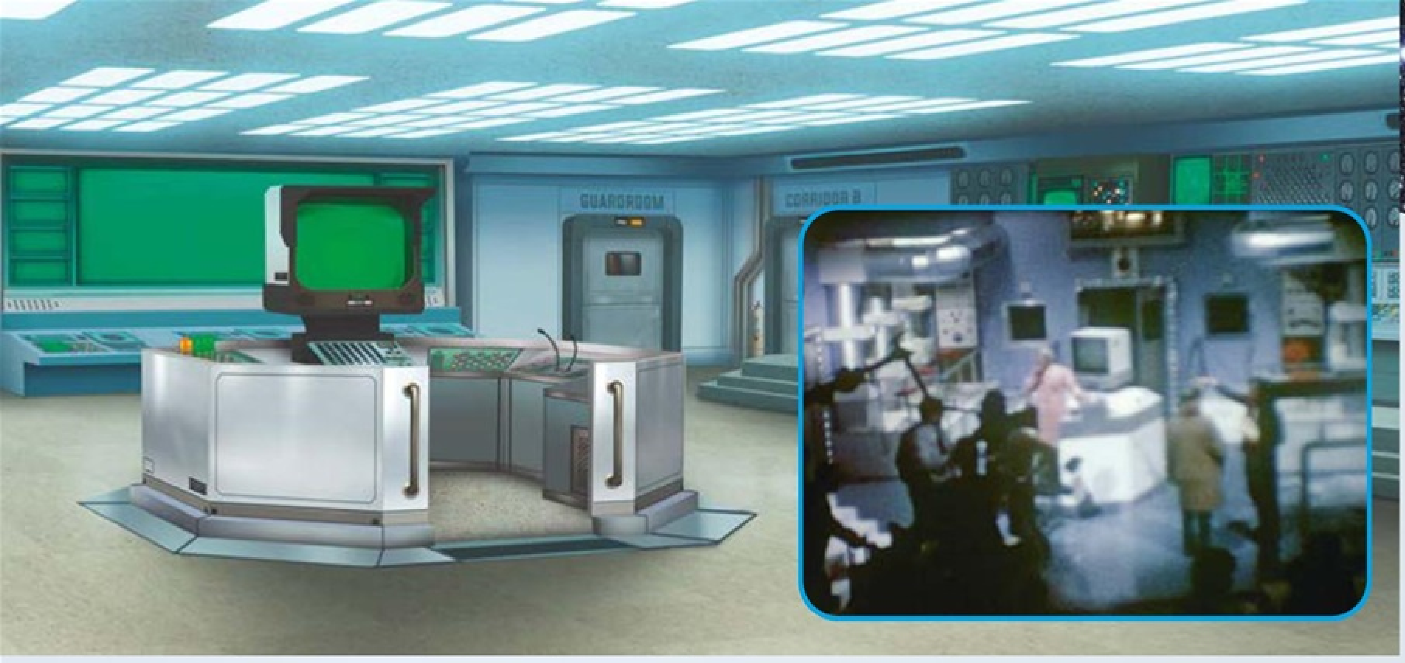
Interiors are meticulously painted and scaled far beyond what was possible in the confines of Lime Grove's Studio D, ramping up



Top: Jamie, the Doctor and Victoria in Episode 1 of the new animated version of *Fury from the Deep*.

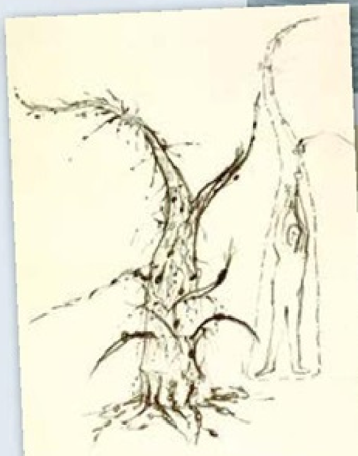
Above inset: Mr and Mrs Harris in their quarters at the refinery.

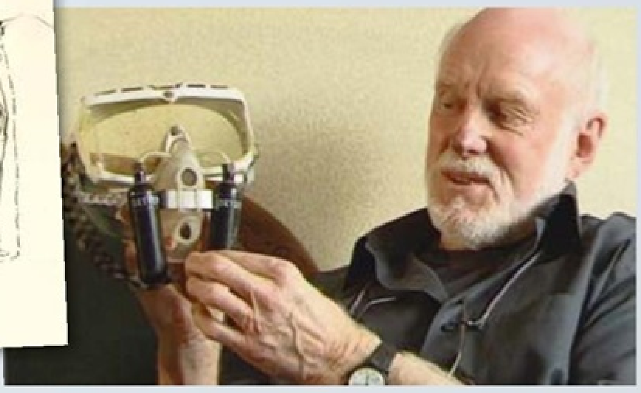
Right: The animated Van Lutyens, Robson and the Doctor closely resemble the actors who played them in the original 1968 TV story: John Abineri, Victor Maddern and Patrick Troughton.



BOTANY BAY
NEAR MARGATE

> **Interiors are scaled far beyond what was possible in the confines of Lime Grove's Studio D.**





the sense of isolation and bathing the now cavernous tunnels in gloomy hues of red and green. Pleasingly, even the sonic screwdriver, famously lost during filming, resembles the prop seen in *The War Games* (1969). The 2D animation adds genuine menace to the sentient weed and foam, though, for all the enhancements made, the creatures themselves seem a little too true to 'reality' in their final attack, looking like lumbering men in costumes.

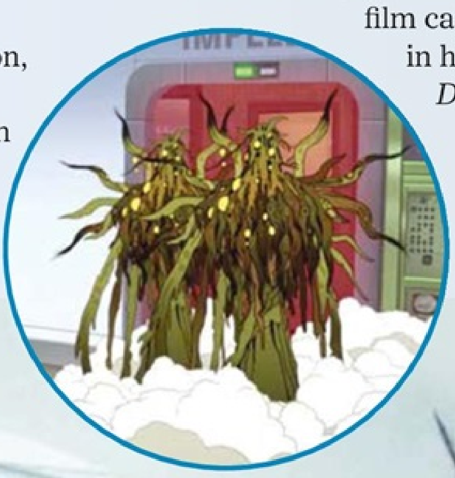
Controversially, the Doctor's comic battle with the helicopter controls in Episode 6 is transformed into a hair-raising hell ride through giant tentacles thrashing perilously in the North Sea. With the seemingly miraculous option of 5.1 surround sound, expertly mixed by Mark Ayres, this bold revision is a masterstroke and serves the drama well. Purists, however, may be less forgiving.

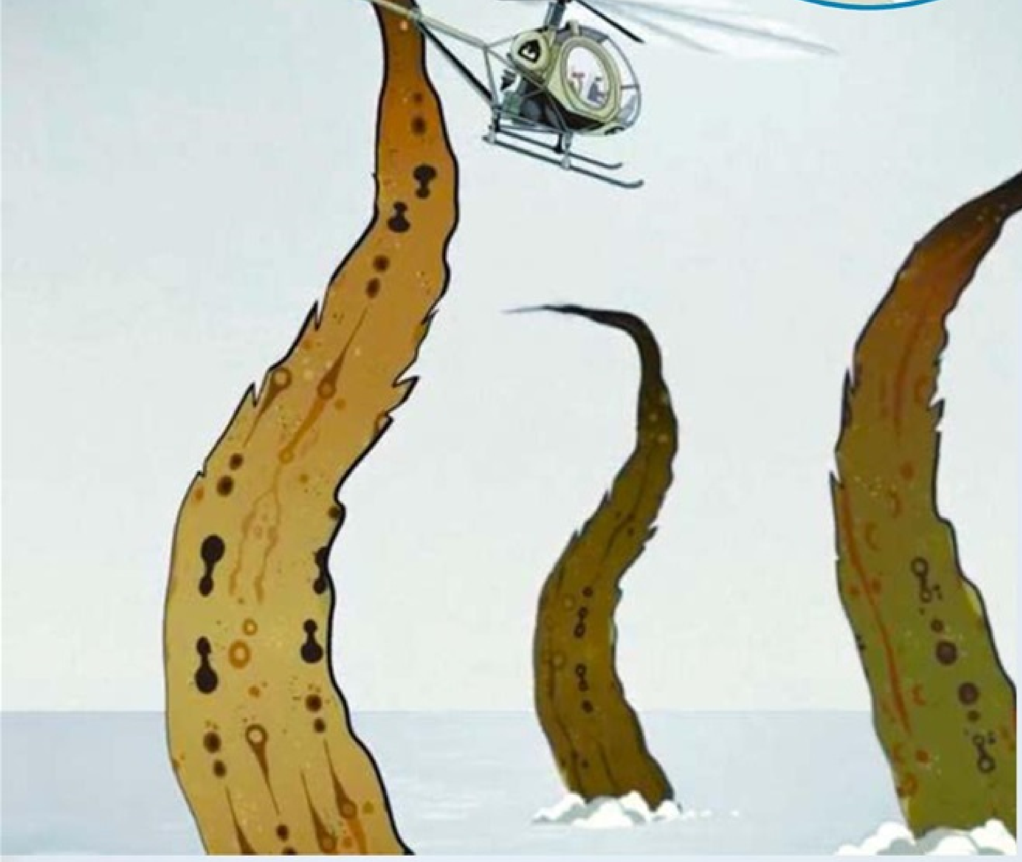
Aside from the animation, there's a full-length telesnap reconstruction to savour, skilfully compiled by Derek Handley with optional narration by Frazer Hines. We're also given all the surviving footage in never-before-seen clarity, including designer Tony Cornell's fascinating behind-the-scenes colour film *Dr Who at Ealing*.

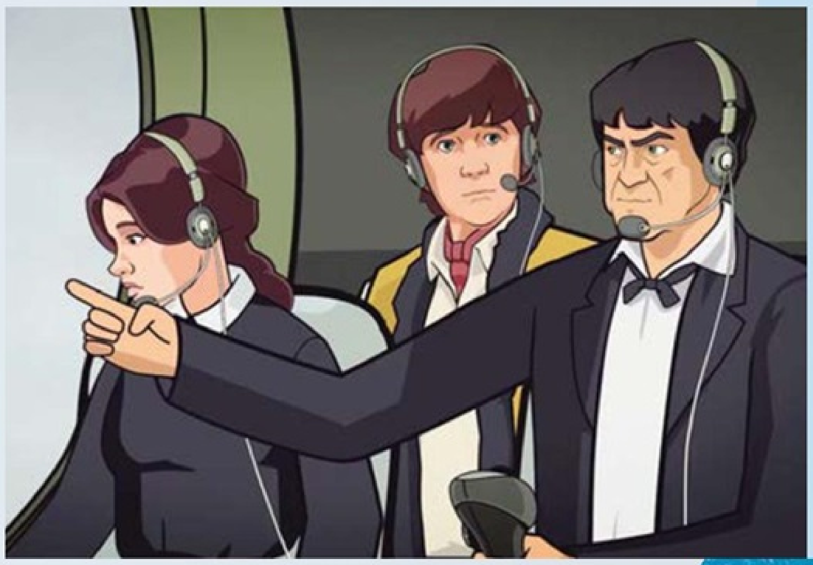
The making-of feature, *Animating Fury from the Deep*, addresses the more complex challenges involved, not least that of completing the project across several time zones in the midst of a global pandemic, which makes the dedication and effort of all involved even more admirable. Even the commentary track, recorded entirely in lockdown, goes above and beyond the call of duty. Seasoned anecdote wrangler Toby Hadoke scores a real coup, coaxing memories from Ealing film cameraman Ken Westbury in his very first recorded *Doctor Who* interview.

Filmed entirely on location, by land, sea and air, *The Cruel Sea: Surviving Fury from the Deep* is producer-director Chris Chapman's most lavish documentary yet, featuring some truly sumptuous aerial photography. Sadly, very few of the original cast and crew members are still with us; as a result, the 50-years-later sight of septuagenarian production assistant Michael Briant and octogenarian helicopter pilot 'Mad' Mike Smith gamely scaling the rusted remains of Red Sands Sea Fort is all the more affecting. 'Mad' Mike, by the way, is the source of a cracking anecdote involving a chandelier.

With this comprehensive DVD/Blu-Ray release, fans' love for *Fury* will be as deep as ever. And it definitely beats listening in the bath. **DWM**







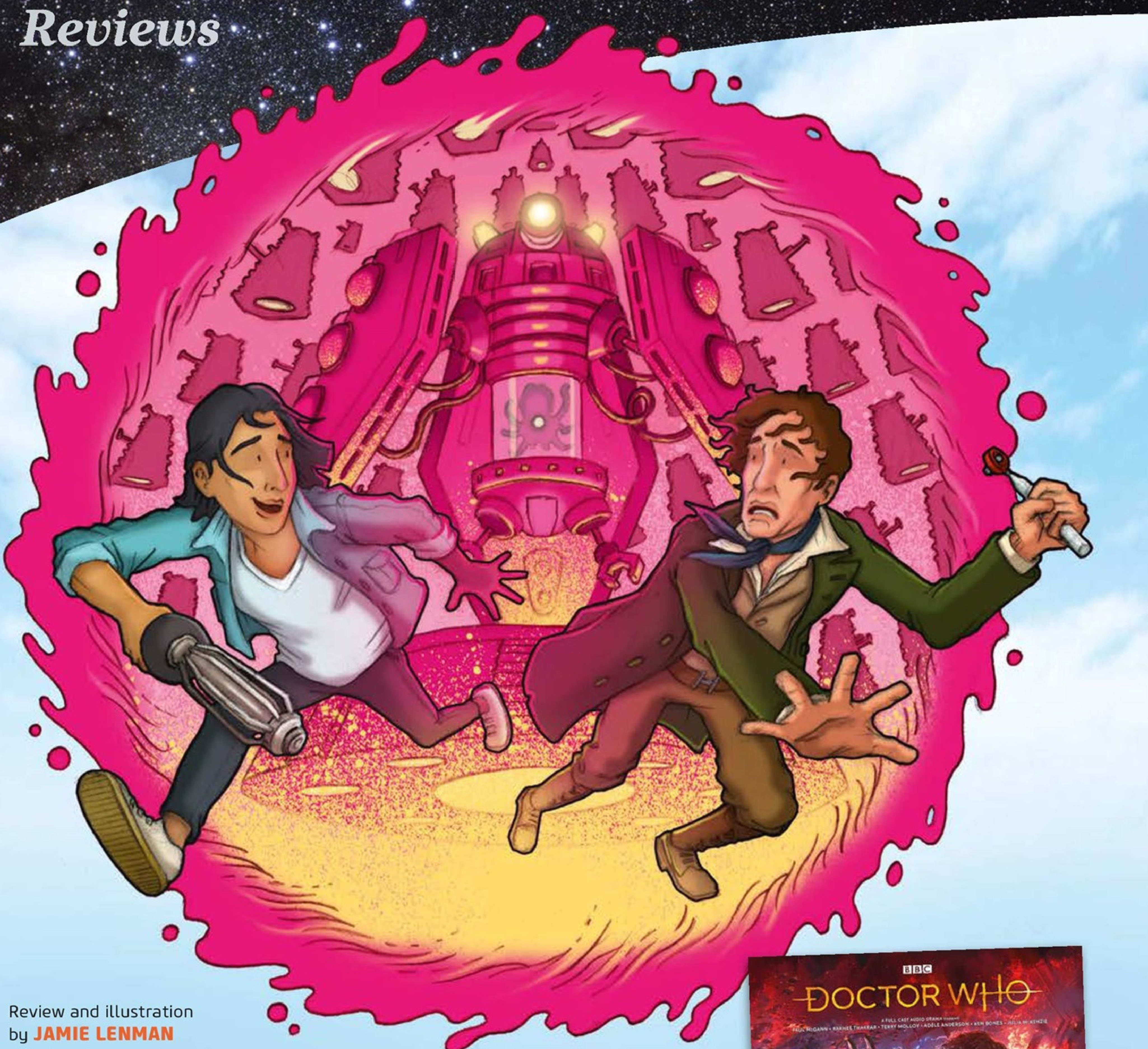
Top left: The refinery control room in the animation and (inset) as it appears in the behind-the-scenes footage from *Dr Who at Ealing*.

Top right from above: The documentary *The Cruel Sea: Surviving Fury from the Deep* was recorded at Botany Bay; the derelict sea forts where location filming for *Fury* took place are revisited in the documentary; an archive interview with Peter Day, who played the weed creature in the original production.

Above inset: A design sketch of the weed creature from 1968.

Left inset: The weed creatures attack the refinery.

Left: The helicopter evades giant tendrils of weed in Episode 6; the Doctor's flying skills are questioned by Victoria (Deborah Watling) and Jamie (Frazer Hines); the helicopter interior from the animation.



Review and illustration
by **JAMIE LENMAN**

Audio Frequencies

Reviewed this issue

» *The Eighth Doctor: Time War – Volume Four*
Featuring the Eighth Doctor and Bliss
RRP £22.99 (CD), £19.99 (download)

» *The Flying Dutchman/Displaced*
Featuring the Seventh Doctor, Ace and Hex
RRP £14.99 (CD), £12.99 (download)

Available from bigfinish.com

Since 2005, the legendary Time War has grown from an obscure and almost mythical event to one of *Doctor Who*'s grandest cornerstones, thanks in no small part to an ever-expanding list of innovative and exciting audio dramas from Big Finish. Each of these stories finds new and unique ways in which to examine this mind-boggling conflict. In focusing on the Daleks' deranged creator, *The Eight Doctor: Time War – Volume Four* is no different.

Writer John Dorney throws us in at the deep end with the opener, *Palindrome,* a huge story told in two distinct halves. From the first second, Terry Molloy is instantly recognisable, even if Davros, the character he plays, isn't. This isn't a younger Davros or a healed Davros, it's the same man from a different universe, and throughout the set Molloy nimbly skips between varying shades – from garden-shed inventor to ranting psychopath – with astonishing dexterity and nuance.

Isla Blair helps to establish this humble, well-intentioned version of the depraved despot with her portrayal of Davros' wife Charn. The listener can readily believe these two really have spent their lives together in married bliss, until it's shattered by the Eighth Doctor. This is the war-torn version of the Time Lord glimpsed in 2013's *The Day of the Doctor,* light years away from the dreamy adventurer of 1996's TV movie – and yet there's a lightness in both the script and Paul McGann's performance that comes as something of a relief after the gripping-but-grim *Doom Coalition* and *Ravenous* sagas. This may well be due to a fizzy partnership with new-ish companion Bliss. McGann and Rakhee Thakrar spark off each other in a very refreshing way, although at various points we do approach quip-overload.

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
PAUL McGANN • RAKHEE THAKRAR • TERRY MOLLOY • ADÈLE ANDERSON • KEN BONES • JULIA McKENZIE
THE EIGHTH DOCTOR
TIME WAR
VOLUME FOUR
FEATURING NICHOLAS BRIGGS AS THE DALEKS

Even so, the time travellers are largely pushed to the background for both discs of *Palindrome,* allowing Davros to develop his own double-act with the Dalek Time Strategist. Nicholas Briggs' purple pepper-pot coaxes and threatens its uncertain progenitor throughout his voyage of literal self-discovery, bending him towards the Daleks' fiendish goal, and these two work so well together that their relationship begins to feel a lot like the familiar Doctor-companion dynamic. The result is so enjoyable that we can easily forgive them for having usurped the central roles in this story.

Caught in the crossfire, the Doctor and Bliss are forced to escape through a dimensional portal, landing them back on Gallifrey for Lisa McMullin's *Dreadshade.* This story works as both a palate cleanser, abandoning all plot elements of the previous adventure apart from our two heroes, and as a clever way of introducing various key figures who will come in to play for the finale. Ken Bones makes a welcome return as the grim but layered General, and Chris Jarman's Cardinal Rasmus is sturdy and likable, even if he isn't given all that much to do.

Once again, the regulars step back and allow a new twosome to take centre stage – the Dreadshade itself and the Twelve, Julia McKenzie's latest incarnation of the dangerously unhinged Time Lord renegade. Her interpretation of the character is suitably distinct from Mark Bonnar or John Heffernan's portrayal, and yet she succeeds in deftly recalling elements of both as the script requires, to magnificently malevolent effect.

Left inset: Julia McKenzie plays the Twelve.

Left: Davros (Terry Molloy) in *Resurrection of the Daleks* (1984).

Below: Terry Molloy and Isla Blair play Davros and his wife, Charn.

> **The Doctor and Bliss are forced to escape through a dimensional portal.**

The Dreadshade itself is another fascinating concept – a being that uses its own fear as lethal energy, to the extent that a loud 'Boo!' can and does illicit a storm of brilliantly named 'frightening bolts'. Suzanne Procter shivers and whimpers her way through the story, ensuring that the whole of Gallifrey, and indeed the listeners, are walking on eggshells for the duration.

While it doesn't take from or contribute much to the over-arching narrative of the set, *Dreadshade* is a fun side-step crammed with novel ideas and juicy wordplay. The one criticism that could be levelled against it is the heavy use of references and flashbacks to previous box sets – which might leave the listener feeling like they haven't really had the full story, or alternatively that they can't wait to get their hands on these intriguing-sounding offerings. Or maybe a bit of both?

The set concludes with Matt Fitton's *Restoration of the Daleks,* returning us to the Time War and to Davros. The planet Koska, with its medieval castles and incongruous energy weapons, is a delicious dip into that wonderful sci-fi trope of 'history-with-lasers', and the sight (or rather sound) of a troop of armoured knights wielding lightsabres serves as a potent symbol of the corruption the Kaled dictator spreads across every planet he encounters.

Restoration casts Davros as the eternal lonely parent – ignored by his ungrateful children until they want something from him; in this case, the dimensional energy with which to stabilise their newest hare-brained venture. The idea of Skaro's finest mind sitting at home, waiting for the phone to ring, would be heart-breaking if he weren't such a monster.

Elsewhere, Paul McGann is on flippant form again, first dismantling his nemesis' brittle protestations of philanthropy and then engaging the loquacious Time Strategist in a lengthy battle of wits. Really, though, the stars of this show are Terry Molloy and Nick Briggs, both of whom spin through a dizzying cycle of similar-yet-wholly-distinct characters without so much as dropping a syllable.

Thrillingly, the story closes with a final shocking reveal that sends both the Doctor and the audience reeling, cheekily teasing even wilder adventures ahead in this imaginative and exploratory series where seemingly anything is possible. Oh, what a lovely war!

It's safe to say the Seventh Doctor has a bit of a reputation for putting his companions through various tests and trials, and it's this theme that the latest release in Big Finish's main range centres around. Split into two separate but interlinked stories, this mini-box set stretches the bond between him and his friends Ace and Hex to the limits, as they explore a creaky sailing ship and an abandoned house.

From the first scene of Gemma Arrowsmith's *The Flying Dutchman*, Sophie Aldred's chemistry with Philip Olivier is undeniable – although their squabbling banter paints them more as a couple of unruly kids with the Doctor as their put-upon parent, instead of the teacher-student relationship we're used to. As soon as they board the deserted *Isabella*, however, the lesson truly begins, with the Time Lord smirkingly doling out cryptic clues to his baffled sidekicks as they search for the missing crew.

Once located, said crew members put in a plethora of strong performances, managing in every case to imbue somewhat archetypal characters with a hearty believability. Nicholas Khan's Captain Marfleet displays a fragile nobility in his dealings with Stephen Wight's two-faced Unsworth, and the rest of the sailors are so salty it's hard to stop oneself 'arrr'ing along with them. The real highlight, however, is the connection between Ace and Carly Day's Archie, their intimate scenes together succeeding in being poignant without becoming cloying. Aldred conveys the distinct impression that Ace's wise words are as →

→ much an encouragement to herself as to her young counterpart, and the whole thing is delicately, beautifully done.

BBC
DOCTOR WHO
A FULL-CAST AUDIO DRAMA
STARRING SYLVESTER McCOY AND SOPHIE ALDRED
THE FLYING DUTCHMAN / DISPLACED

As the story progresses, things take a welcome turn towards out-and-out swashbuckling, with a thrilling swordfight for the captaincy and the irresistible image of McCoy's Doctor taking the helm of a storm-battered ship, although the impact of the *Dutchman*'s ghostly crew is worn slightly thin by their repeated invocation.

By the start of the following tale, Katharine Armitage's *Displaced Time,* the results of the Doctor's teaching technique are starting to tell. By withholding facts from his companions, he has distanced himself from them, and the feelings of resentment are palpable in a particularly angsty opening scene. "I trust you, I just don't always believe you," remarks Ace, but it's hard to tell if this rebuke has any effect on the Time Lord, as he proceeds to subject them to a further ordeal.

This time the setting is an ordinary house – vacant and banal – and yet, perhaps because of the contrast to the overtly spooky ghost ship of the previous story or because the emotional stakes have been raised that much higher, the atmosphere in the still, silent building seems almost unbearably tense. When the humdrum ring of a doorbell sends your stomach into a triple-somersault, you know your nerves have been tightened by experts.

Taking its cue from the Steven Moffat era of *Doctor Who*, *Displaced Time* offers a pleasing mix of timey-wimeyness and 'technology-gone-wrong', with Patience Tomlinson's virtual assistant Harri delivering a volley of sinister, deadpan warnings over an internal speaker system. We even get the traditional, vaguely threatening riddle repeated over and over, and although this isn't quite scary enough to justify its own cliffhanger, it's still a delightfully pleasing knot for the listener to undo, if they can manage it before their heroes.

Alexander Bean completes a sparse guest cast in the twin roles of chillingly ordinary neighbour George and the impressive-sounding alien Kraw. Ultimately, however, the soul of the story is the widening gap between the Doctor and his friends. In attempting to force them to think for themselves, he's pushed them away, and McCoy's increasingly mercurial performance only serves to underline this. "I think your feelings are clouding your judgment," he needles Hex, only to be reminded pointedly that, "Sometimes, feelings *are* judgments."

As the story reaches its climax, it's unclear whether these opposing viewpoints are any closer to being reconciled. What *is* clear is that there's plenty of life in these characters yet, and that Big Finish are more than capable of tingling your spine with anything from a glowing demon-pirate to a seam of sealant foam. Just don't blame them if you find yourself uninstalling your Amazon Alexa. **DWM**

Right: Sophie Aldred, Sylvester McCoy and Philip Olivier.

Below inset: Steven Pacey.

Bottom: Lynda Baron (as Captain Wrack), Leee John (Mansell) and Peter Davison (the Doctor) in *Enlightenment* (1983).

> **As the story progresses, things take a welcome turn towards out-and-out swashbuckling.**

Talking Book

Enlightenment
Featuring the Fifth Doctor, Tegan and Turlough
Written by Barbara Clegg
Read by Steven Pacey
RRP £20

Available from BBC Audio

The concept of sailing ships from Earth's history racing through the solar system for the amusement of eternal superbeings is about as *Doctor Who* as the series gets. Barbara Clegg's *Enlightenment* is an elegant space opera that worked beautifully on screen in 1983, rounding off the Black Guardian trilogy of *Doctor Who*'s 20th season. Her Target novelisation, published the following year, provides the basis for this sumptuous audiobook.

BBC
DOCTOR WHO
ENLIGHTENMENT
BARBARA CLEGG
READ BY STEVEN PACEY

Apparently landing on an Edwardian sailing ship, the Doctor soon discovers that beings called 'Eternals' are competing for 'Enlightenment', using the frailty of human crews to provide their empty existences with meaning.

Barbara Clegg was the first woman to have a sole scriptwriting credit on *Doctor Who* and here delivers a brilliantly written novelisation of the TV original. Reader Steven Pacey is one of the country's most gifted audiobook narrators, lending texture and meaning to every single word without ever being intrusive. His range of character accents matches the quality of the narration. While some may be disappointed that the legendary singer and actor Leee John didn't get the reading gig here, Pacey's interpretation of Mansell – John's character in the TV original – does justice to his performance.

After some muted releases of late, sound design is on point for *Enlightenment*. Simon Power creates a luscious soundscape, taking in asteroid fields, explosions and a dramatic climax to Captain Wrack's illicit attack on a rival vessel. From the original text and Pacey's reading to the excellent sound work, this is a high-quality release, expertly co-ordinated by producer Neil Gardner.

Doctor Who rarely scales the heights reached by *Enlightenment*. This reading is a fine tribute to the TV original and an exciting space fantasy in its own right. **MARK WRIGHT**

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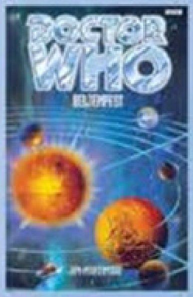
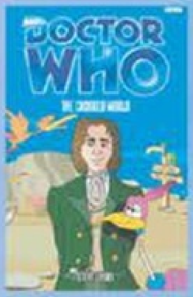

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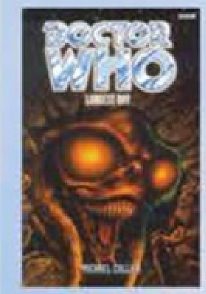

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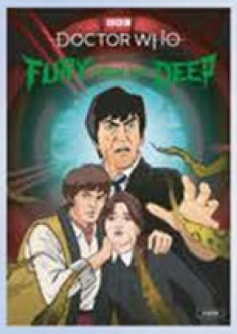

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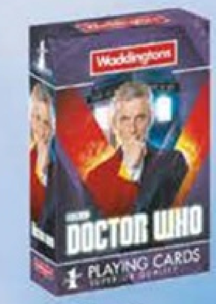

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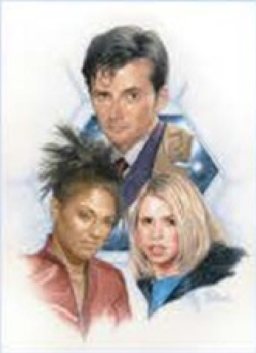

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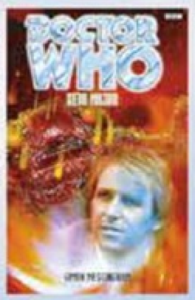

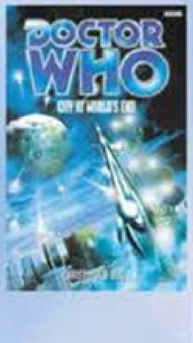

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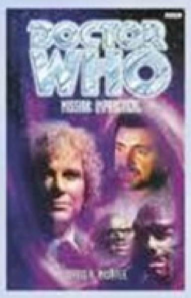

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The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

FURY FROM THE DEEP STEELBOOK

The animated reconstruction of the 1968 story *Fury from the Deep* is available now as a DVD, Blu-ray and Blu-ray steelbook. It stars Patrick Troughton as the Doctor, Deborah Watling as Victoria and Frazer Hines as Jamie.

The TARDIS lands on the Kentish coast, where the ESGO complex is drawing up natural gas under the North Sea via a huge network of pipes linked to offshore rigs. However, the Doctor soon discovers that there is something alive in the pipes...

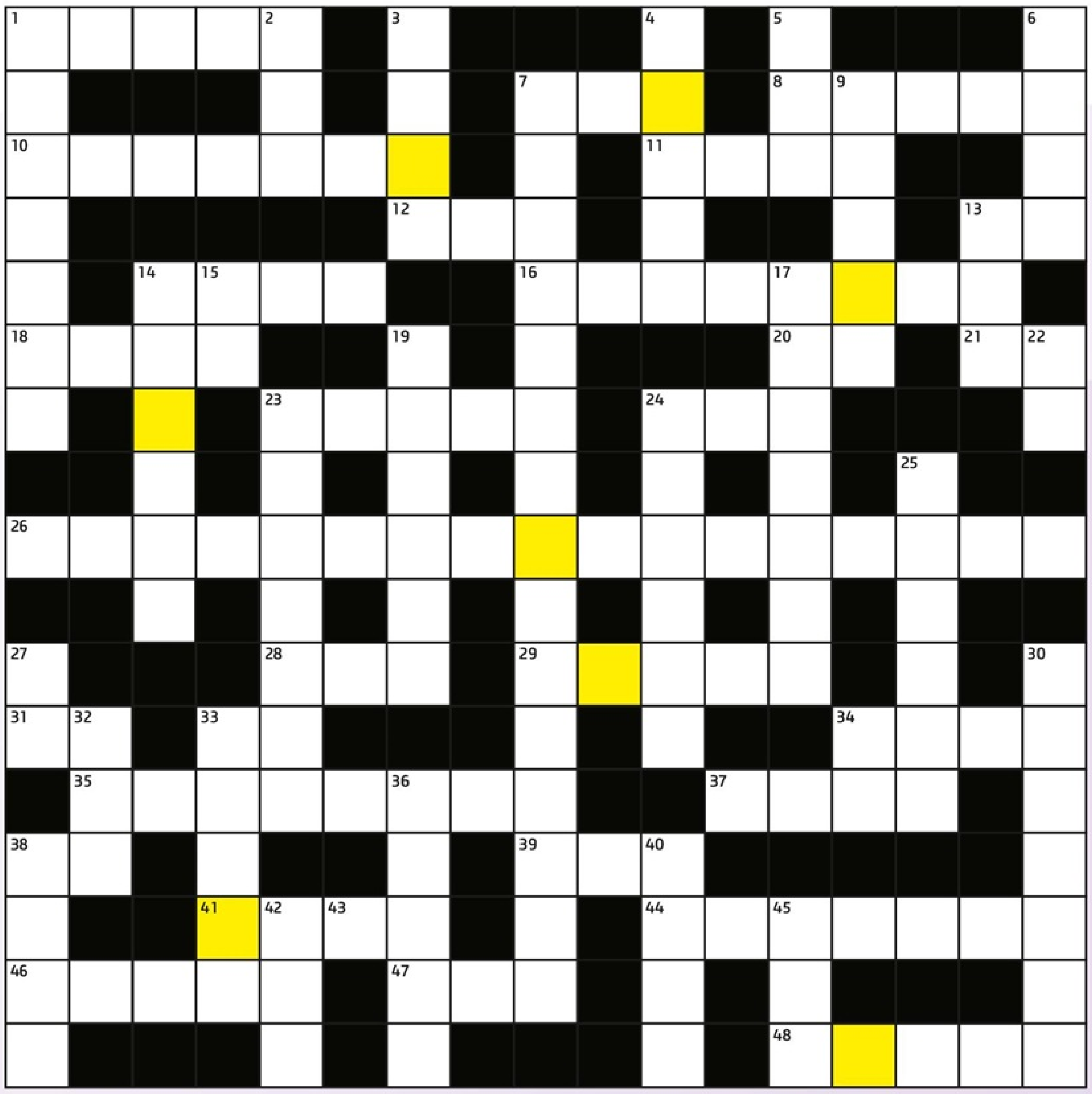
The release includes six animated episodes in both colour and black-and-white, a telesnap reconstruction of the story with optional narration by Frazer Hines, the documentary *The Cruel Sea: Making Fury from the Deep*, audio commentaries, surviving footage, film trims, behind-the-scenes footage, a teaser trailer, a photo gallery, archive interviews, the radio drama *The Slide*, and PDF scripts.

DWM has **FIVE** copies of the Blu-ray steelbook to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of beings encountered by the Fifth Doctor.

BBC
DOCTOR WHO
Fury from the Deep

Do you know your Mr Oak from your Keith Boak?

DWM CROSSWORD



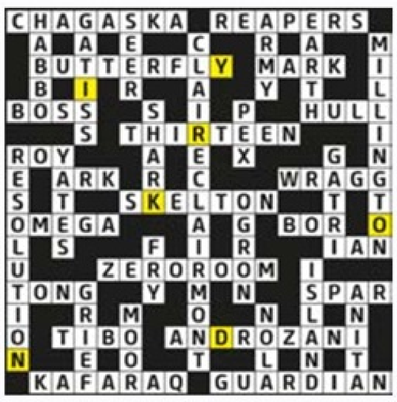
ACROSS

1 Communications officer at Euro Sea Gas (5)
7 Jimmy ___ – played 19 & 30 Down (3)
8 He served under 17 Down (5)
10 _____ Fenn-Cooper – explorer (7)
11 The vampire from space (4)
12 Leader of the Cult of Skaro (3)
13 Story code of *The Evil of the Daleks* (1,1)
14 Character played by Brian Croucher (4)
16 The Daleks' pursuit of the Doctor (3,5)
18 Pupil from Coal Hill School stopped by police (4)
20 _ Hime – writer of *Orphan 55* (2)
21 Story code of *The Tomb of the Cybermen* (1,1)
23 Soviet submariner who was killed by Skaldak (5)
24 ___ Keith – director of 'Project Inferno' (3)
26 She played Suki Macrae Cantrell (4,7-6)
28 Ian or the Wolf (3)
29 What not to do if you meet a Weeping Angel (5)
31 *Abbrev.* What Doc Holliday died of according to the novelisation of *The Gunfighters* (1,1)
33 Key to crossing the Dark Tower chess board (2)
34 One of the Dominators (4)
35 Colleague of Grace Holloway (8)
37 *Forest of the* ___ (4)
38 Story code of *The Savages* (1,1)
39 __ hat – worn by the Doctor in *The Big Bang* (3)
41 The Doctor threatened to turn the Sevateem into this type of creature (4)
44 She died on Platform One (7)
46 Type of creature that attacked Skonnos (5)
47 Rupert Pink's toy soldier (3)
48 *Time Lord Victorious*' Ood assassin (5)

DOWN

1 Megan Jones' assistant (7)
2 *The Massacre of St Bartholomew's* __ (3)
3 Ensign sent to his death by Chellak (4)
4 Mrs ____ – old lady possessed by the Gelth (5)
5 A Monoid (3)
6 Corporal ___ – UNIT officer (4)
7 Writer of *Fury from the Deep* (6,9)
9 The Lone Cyberman (6)
13 Tasha __ – killed by the Daleks (3)
14 Dacquiri invented by the Tenth Doctor (6)
15 (and 22, 36 & 38 Down) Exclamation uttered by the Second Doctor (2,2,5,4)
17 He led the hunt for the Space Pirates (7)
19 (and 30 Down) He died on Platform One (4,2,7)
22 See 15 Down
23 It was destroyed by Vesuvius (7)
24 Leader of the Gonds (6)
25 One of the Big Brother housemates (6)
27 *Abbrev.* Airline run by shapeshifting aliens (1,1)
30 See 19 Down
32 Initials on a patch on Ace's jacket (1,1,1)
33 Planet run by the Collector (5)
34 Planet rich in Argonite (2)
36 & 38 See 15 Down
40 First husband of Yaz's grandmother (4)
42 A Monoid (3)
45 __ watch – used to store the Doctor's Time Lord essence when he became human (3)

ANSWERS NEXT ISSUE



◀ LAST ISSUE'S SOLUTION

LAST ISSUE'S PRIZE WORD: KRYNOID

HE KILLS ME, HE KILLS ME NOT AUDIO DRAMA

A FULL CAST AUDIO DRAMA STARRING PAUL McGANN
DOCTOR WHO
TIME LORD VICTORIOUS
HE KILLS ME, HE KILLS ME NOT
BY CARRIE THOMPSON
FEATURING SILAS CARSON

He Kills Me, He Kills Me Not is a *Time Lord Victorious* full-cast audio adventure starring Paul McGann as the Eighth Doctor, written by Carrie Thompson.

On the desert world of Atharna, the Doctor's life is about to be changed forever. Looking to visit one of the Seven Hundred Wonders of the Universe, he's quickly entangled in a web of deceit. Worse than that, this Wonder of the Universe is missing, and the Doctor is about to encounter one of his most dangerous and duplicitous adversaries. The Doctor is about to meet Brian...

He Kills Me, He Kills Me Not is available in October from *bigfinish.com*, priced £10.99 on CD or £8.99 to download. We've got **FIVE** copies of the CD to give away. If you'd like to have a go at winning one, just answer the following question correctly:

Which of the following did the Doctor describe as one of the Seven Hundred Wonders of the Universe in 1974's *Death to the Daleks*?

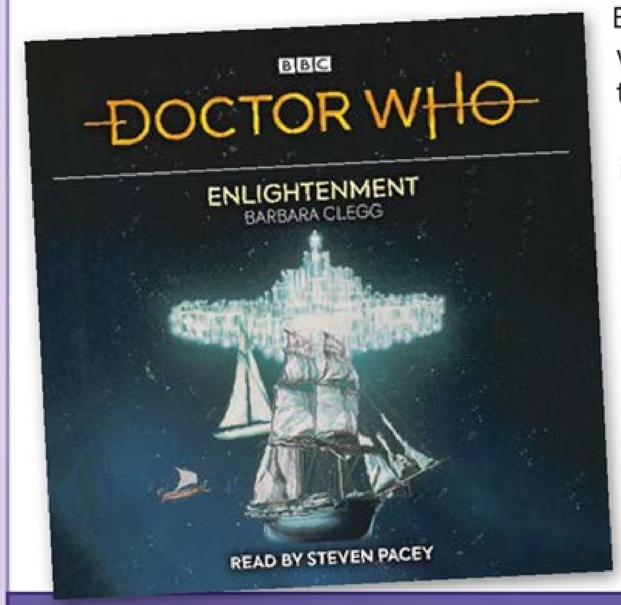
A The City of the Exxilons **B** The blue crystals of Metebelis Three **C** The carpet of flowers on the planet Florana

ENLIGHTENMENT TALKING BOOK

Steven Pacey reads Barbara Clegg's novelisation of the 1983 story *Enlightenment*, an adventure featuring the Fifth Doctor.

In response to the White Guardian's warning of great danger, the TARDIS materialises on the heaving deck of an Edwardian racing yacht. The Doctor soon discovers that this is no ordinary yacht – and no ordinary race.

Captain Striker is competing for an unusual prize: 'Enlightenment'. The crew will be lucky to reach port safely. But with such a prize, would they be lucky to win?



Enlightenment is available now, RRP £20 on CD or £17.99 to download. Thanks to BBC Audio we have **FIVE** CD copies to give away. To have a chance of winning one of them, just answer the following question correctly:

In the TV version of *Enlightenment*, who played Mansell?

A John Lee **B** Leee John **C** Lee Mack

SHADOW OF THE DALEKS 1 AUDIO DRAMA

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA STARRING PETER DAVISON
SHADOW OF THE DALEKS 1

New from Big Finish is *Shadow of the Daleks 1*, a full-cast audio adventure starring Peter Davison. The Fifth Doctor is lost in the Time War, heading for an encounter with his oldest and deadliest enemies...

This set includes four stories. The Doctor encounters a notorious cricketing legend and an old enemy in James Kettle's *Aimed at the Body*, finds himself trapped in the middle of a terrifying revenge plot in *Lightspeed* by Jonathan Morris, gets lost in literature in *The Bookshop at the End of the World* by Simon Guerrier, and is roped into a theatrical spectacular in Dan Starkey's *Interlude*.

Shadow of the Daleks 1 is available in October from *bigfinish.com* priced £14.99 on CD or £12.99 to download. Thanks to Big Finish we have **FIVE** copies of the CD to give away. For a chance to win one of them, just answer the following question correctly:

***Shadow of the Daleks 1* also stars Dervla Kirwin. What was the name of the character she played in 2008's *The Next Doctor*?**

A Miss Hardaker **B** Miss Hartigan **C** Miss Harkness

TIME LORD VICTORIOUS T-SHIRTS

CAN I HELP YOU..?
KILL

Titan Entertainment has created a new range of t-shirts for *Time Lord Victorious*. The selection includes three different designs: a Dalek Emperor tee, a tee sporting the main *Time Lord Victorious* promo image, and a Brian the Ood tee which tells a key piece of the *Time Lord Victorious* narrative.

Forbidden Planet's Anthony Garnon says: "At the beginning of the *Time Lord Victorious* project we set James Goss the challenge of having a t-shirt tell a portion of the overall story. James delivered an amazing glow-in-the-dark concept that fans will love, whatever time of day or night they're wearing it!"

The t-shirts – accompanied by giftware items including mugs, coasters, holders and collectible postcards – will be available to buy online at *forbiddenplanet.com* in the UK and at *shop.bbc.com* in the USA. **DWM** has **FIVE** sets of all three t-shirts to give away. Fancy trying to win one? Just answer the following question correctly:

In which episode did the Ood first appear?

A *The Impossible Planet* **B** *The Web Planet* **C** *Planet of the Ood*

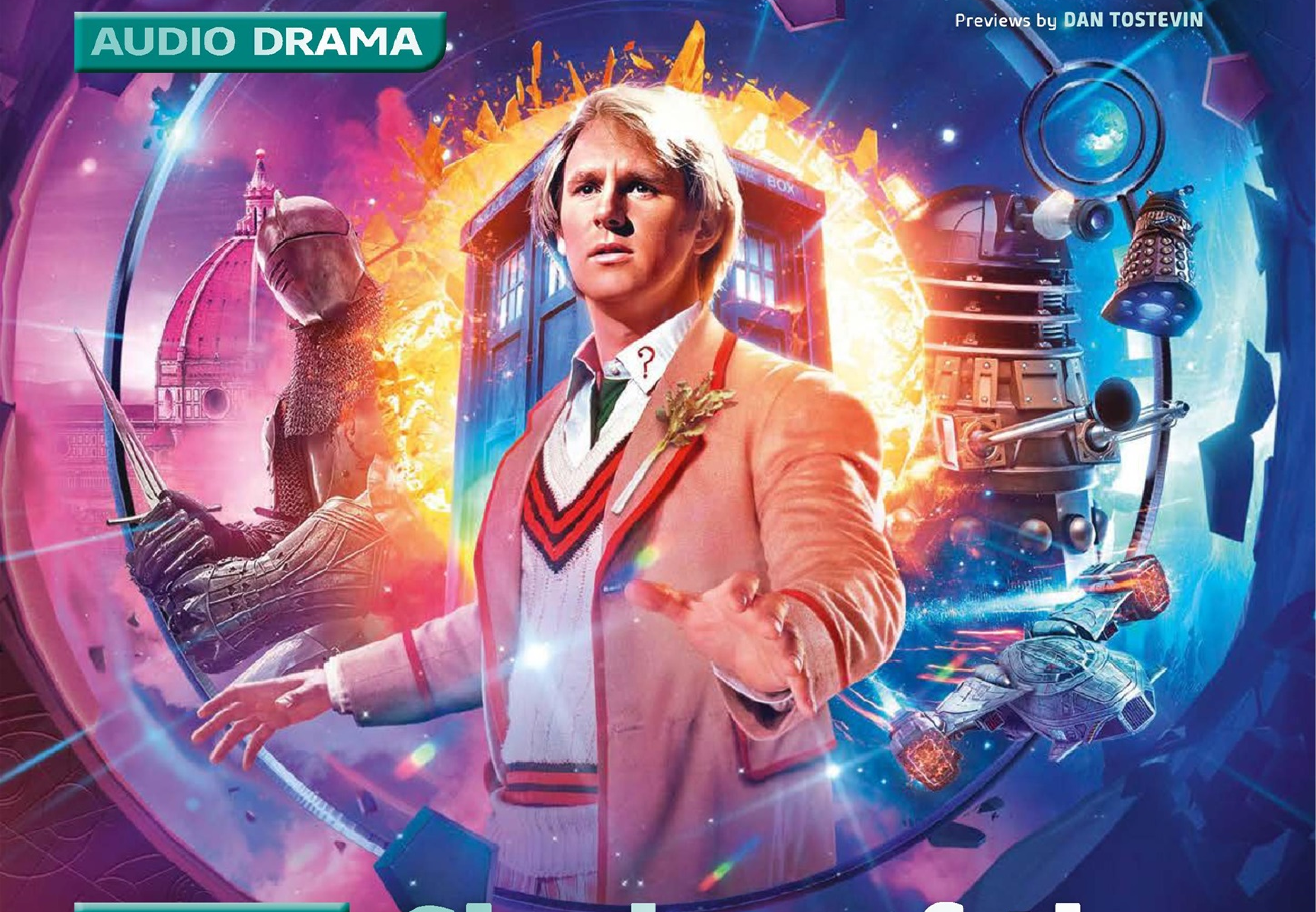
TERMS AND CONDITIONS The competitions open on Thursday 17 September 2020 and close at 23.59 on Wednesday 14 October 2020. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct. Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED October

Comprises:
Aimed at the Body by James Kettle
Lightspeed by Jonathan Morris
The Bookshop at the End of the World by Simon Guerrier
Interlude by Dan Starkey

STARRING
The Doctor **Peter Davison**
Douglas/Monsignor Plummer/Frank Reichenbach/Virgilio **Jamie Parker**
Flora/Kathy Dafoe/Madeleine Williams/Bianca **Anjli Mohindra**
Mrs Calderwood/Yost McCormack/DI Wright/Anna-Maria **Dervla Kirwan**
Orson/Elroy Dale/Captain **Glen McCready**
The Daleks **Nicholas Briggs**

Shadow of the Daleks 1

In the early days of lockdown, the Big Finish team faced a challenge. Having decided to delay *The Lost Resort* and *Perils and Nightmares*, a pair of Fifth Doctor releases, they were left with two four-part gaps in the schedule and nothing to fill them.

"We needed to do something quickly," recalls producer David Richardson. "And it needed to be something exciting. If you've got limitations on what you can do, I think it forces you to be inventive."

David suggested eight half-hour stories by eight different writers, taking the Fifth Doctor to eight different times and places, linked by a shared guest cast.

"Because of the limitations at that time on the number of actors who were available to record at home, it seemed a good idea that we had four guest characters in every story, but they were always played by the same people," David explains. "You would have a kind of repertory group that moved from one play to the next, inhabiting different characters each time."

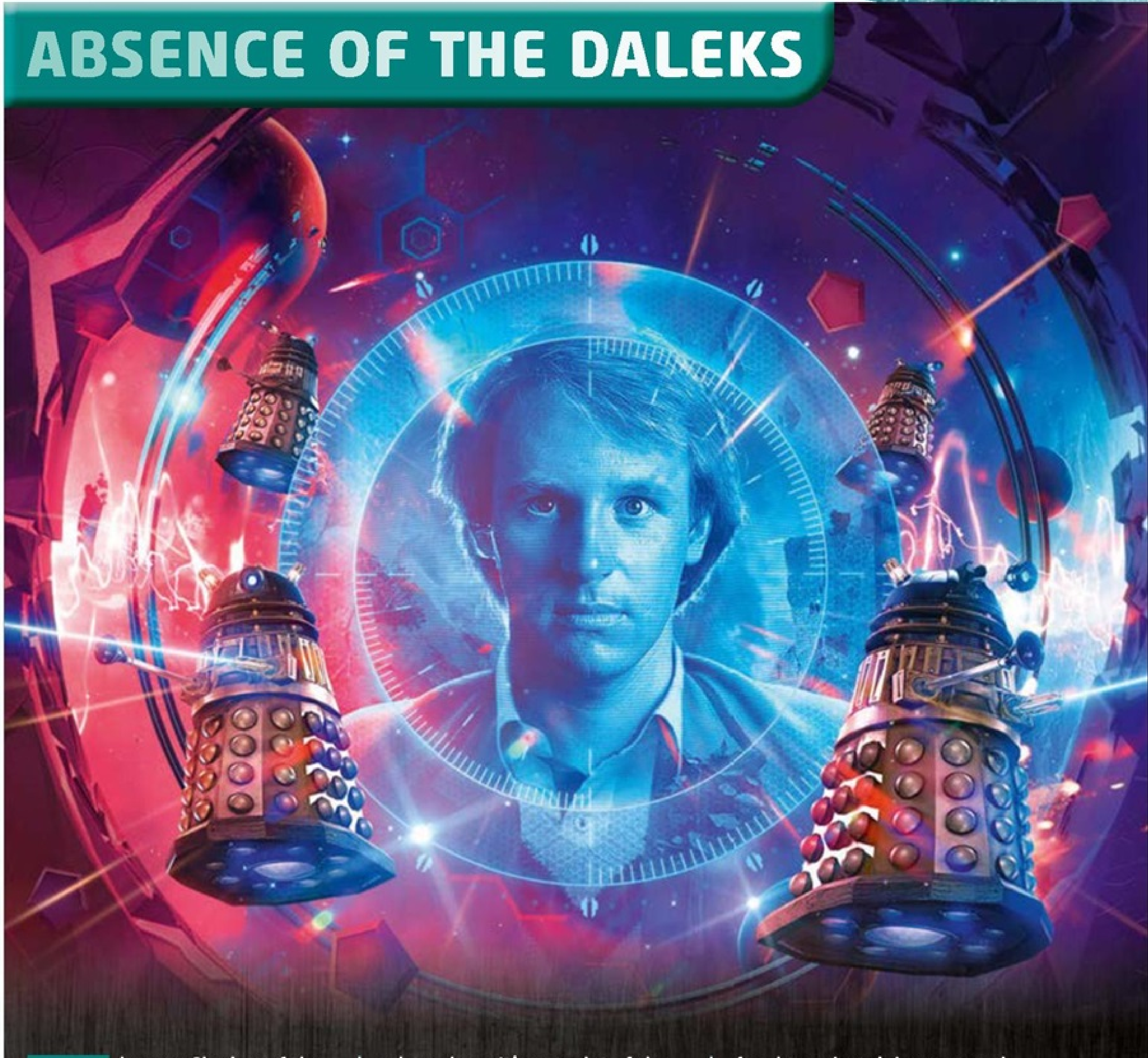
Shadow of the Daleks is the result. Peter Davison's Doctor is joined throughout by Nicholas Briggs as the Daleks, and Dervla Kirwan, Jamie Parker and Anjli Mohindra as everybody else.

But the recurring cast isn't just a quirk of production. The fact that the Doctor is encountering different people with the same faces is acknowledged within the story, becoming part of a mystery that ties the eight episodes together.

"That was my idea," says David. "I felt that if we were going to make eight stories, and it just so happened that all the actors within each story were the same, that's a fun behind-the-scenes thing but it doesn't fire us up creatively. When we set out to find something that would link all these people together and could be the crux of the story, it became exciting and gave us a direction. I always think it's important, as storytellers, to find things that excite us, because that translates into the productions themselves. The energy and enthusiasm and imagination becomes part of the storytelling."

It was up to John Dorney to recruit the writers and co-ordinate the eight episodes. "It was just standalone stories, that's what we wanted initially," he explains. "We were allowing them to pitch ideas that they liked, seeing what they had – and steering it, if it felt like they were getting too close to each other's stories or each other's worlds. I made sure everyone was in email contact, and I'd send stuff through from people when they'd got things together, so the others were able to say: 'This is what this person's doing, I'll try something different.' Everybody's natural response to the situation, and the idea of doing a one-part pitch, was always going to be slightly different, so they managed to supply quite a wide variety of stories. I didn't really have to do that much."

ABSENCE OF THE DALEKS



The way *Shadow of the Daleks* uses its title monsters is unique. When you listen to the first seven episodes, you might question whether some of them really count as Dalek stories at all. But once you've heard the eighth, it's clear that all of them do.

"The title is very descriptive of what you're going to get," says script editor John Dorney. "This is a story in which the Daleks cast a shadow over things. They're present, but it's not always clear why or how. It's got a lot of the weirdness you'd expect with the Time War, and that gives you the opportunity to be a little bit stranger with them."

"If you're expecting loads of Dalek action – people running around and escaping from them – that isn't what *Shadow of the Daleks* is about," says producer David Richardson. "The Daleks are part of the thread that binds all this together, but they're not at the forefront of many of the stories. I think we've actually fought against doing a normal kind of Dalek story, and it's given us a very different kind of storytelling."

"So don't go in expecting full-scale Dalek action," John adds. "But at the same time, don't go in expecting no Daleks at all. These are exciting *Doctor Who* stories with an occasional Dalek garnish. Every now and then, we put a little bit of cracked Dalek on top of a lovely salad of general story, just to spice it up a bit."

> "It was only towards the end that we got told who the cast were, one by one."
>
> JOHN DORNEY

As well as script-editing the first seven stories, John wrote the eighth himself – which meant devising the through-line that would link everything together. "We were looking at who was available and slowly built up the list of the other seven writers," he says. "I'd already said, 'It probably makes sense for me to write the final one, because I'll have the overview of everything and I'll know what's going on.' Then we just had a bit of a back-and-forth email between us, discussing what we think this series is and knocking about potential ideas. I thought about a specific novel – a novel I'm not going to name! – which I'd read some time ago, and I thought could be a hook into an overall arc. That led me to the final story of the set and what we could do throughout the whole thing."

John wrote a rough first draft of that final story in a week, sharing it with the other writers for guidance. "That meant people knew where it was going, either before they started or in the very early days of starting," he says. "It was with the knowledge that the script I sent out was never going to be the final version. I would then pick up other things from everybody else's and make it all come together in a slightly more unified piece."

John and the other writers were given the genders and rough age ranges, but not the names, of the actors David hoped to cast. "It was only towards the end that we got told who the cast were, one by one," says John. "I think it was Jamie Parker first, then Anjli Mohindra, then Dervla Kirwan. In many ways it was helpful not to know, because that means you're not writing for a specific type. Keeping the brief loose helped to keep everything feeling quite distinct and different. Certainly, in terms of the actors, it's one of the reasons why we've got such a wide variety of characters."

The first four stories are released in October as *Shadow of the Daleks 1*. It opens with *Aimed at the Body*, in which James Kettle casts the repertory company as the cricketing legend Douglas Jardine and a pair of English émigrées to Australia. In *Lightspeed*, Jonathan Morris reimagines them as passengers aboard an interstellar flight. In Simon Guerrier's →

Opposite page: The Fifth Doctor dominates Simon Holub's artwork *for Shadow of the Daleks 1*.

Above: Simon Holub's artwork for *Shadow of the Daleks 2*.

Left inset: Writer and script editor John Dorney.

Above: Dervla Kirwan as Miss Hartigan in *The Next Doctor* (2008).

Top inset: Jamie Parker.

Right: Anjli Mohindra as Rani Chandra in the *Sarah Jane Adventures* story *The Mad Woman in the Attic* (2009).

Below: Peter Davison returns as the Fifth Doctor, who finds himself in the shadow of his oldest enemies.

→ *The Bookshop at the End of the World*, they're the inhabitants of a cosy second-hand bookstore that's also a pub. And in *Interlude*, written by Dan Starkey, they become a theatrical troupe.

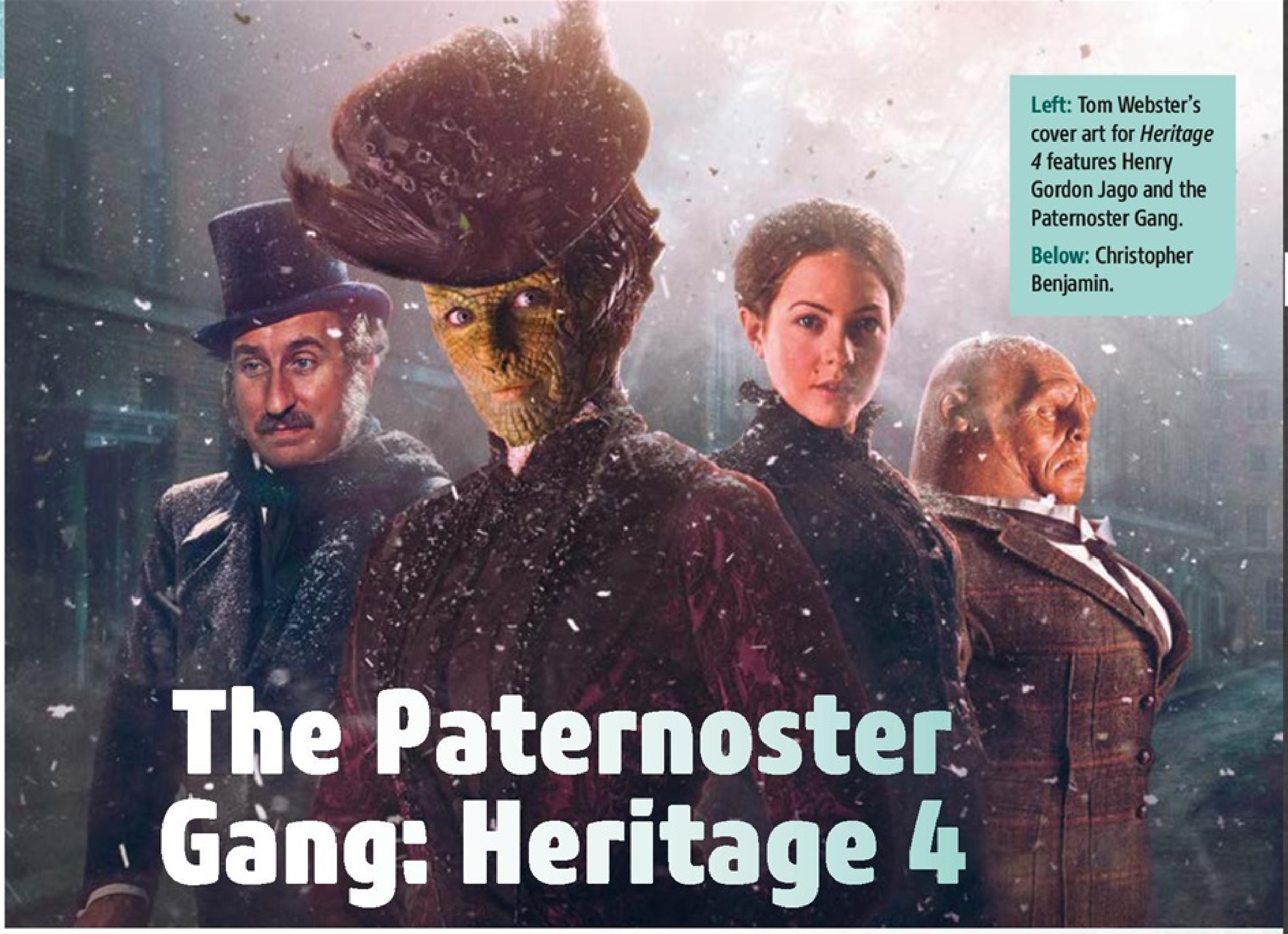
"The only thing I directly suggested was the Bodyline tactic, for James' story," says John. "It's a scandalous cricket thing from England versus Australia. Because those are my two nationalities, it stuck in my head. I couldn't even technically remember the details of it, but it felt like it might be quite a natural starting place. You can imagine the Fifth Doctor stumbling into that quite easily, whereas the stories were then going to become less of a traditional 'TARDIS materialises, he gets involved' thing. So it felt like that had to be where the story started."

As a relative latecomer to the writing team, Simon shaped his story according to the ideas already in development. "I was thinking about my favourite episode of the TV series *The Prisoner*, which is *The Girl Who Was Death*," he explains. "It's a slightly over-the-top adventure story, and it has a cricket match where, when the Prisoner goes out to bat, somebody bowls him a grenade. So I pitched a cricket idea where it's clearly not real. It was going to be a celebrity cricket match with Arthur Conan Doyle, PG Wodehouse and WG Grace – it was going to be called *The WG Grace Who Was Death* – and the idea would be that the female actors would play Conan Doyle and Wodehouse. But James Kettle was doing a cricket story, so I came up with something else.

"At that point, I knew I was going to be following Jonny Morris' action-adventure story, so I wanted something a bit more subdued. I thought I'd try to go for something a bit spookier, to be a contrast. I'd been thinking about the film *Brief Encounter*, and how I'd quite like to do something that riffed on that. I was thinking, 'What I'd like to do is something that feels safe, but there's more going on.' So I was thinking, 'Where would I feel safe? A bookshop! What's a good bookshop I've been to?' And in November I went to the Chapel Bookshop in Broadstairs, which is a second-hand bookshop that's also a bar. It was all coalescing out of that."

> "We had some really good writers working on it, and that made my life a bit easy." JOHN DORNEY

"We had some really good writers working on it, and that made my life a bit easy," says John. "These scripts kept coming through, and I was largely going, 'Well, this is pretty much perfect already!' I never had to worry too much about any part of the process because of the discussions we'd all had as a group. Pulling off these things under pressure, people stop second-guessing the choices and come up with something really rather amazing."



Left: Tom Webster's cover art for *Heritage 4* features Henry Gordon Jago and the Paternoster Gang.

Below: Christopher Benjamin.

The Paternoster Gang: Heritage 4

Ancient powers are stirring in Victorian London. The fourth and final volume of the *Heritage* series sees Madame Vastra, Jenny Flint and Commander Strax – aka the Paternoster Gang – facing eldritch elementals from the dawn of time.

But first: Henry Gordon Jago dressed as Father Christmas.

"In the very first meeting we had about *The Paternoster Gang*, Jago came up," recalls script editor Matt Fitton. "He's obviously in the same era as the Paternoster Gang, so they must cross paths. But it's something we wanted to hold off, to let them establish their own identity and their own series first."

Introduced on screen in *The Talons of Weng-Chiang* (1977), the theatrical impresario Jago had starred in the audio spin-off *Jago & Litefoot* from 2010 to 2018. "What we've tried to do with *The Paternoster Gang* is distinguish it and do more of a Steven Moffat take on the era," says Matt, referring to the Paternoster Gang's creator. "Bigger, bolder alien invasions and the broader, heightened comedy of Strax. The idea of this group of alien misfits wandering the streets and solving crimes is a different take than *Jago & Litefoot*, which was almost more 'plausible' – it was more of a real-world thing with some alien involvement.

"But we very much wanted to do a Christmas special, and we knew *Heritage 4* would be coming up around that time of year," Matt continues. "We felt that the identity of the series would be established enough that we could have Jago pop in for the final box set."

As such, *Heritage 4* opens with *Merry Christmas, Mr Jago*, a festive side-step from writer Paul Morris. "The fact that Vastra is looking out for ancient relics re-emerging is what drives it, so there's a hook that's part of the *Heritage* arc," Matt explains, "but it was commissioned long before all the others. Jago is very much being pulled into a *Paternoster Gang* story; it's quite mad and bold, and he's out of his comfort zone. He might feel that he has some experience now of the infernal and uncanny, but he's not quite prepared for what happens in Paternoster Row."

The ongoing storylines return to the fore in Roy Gill's *The Ghost Writers* and Matt's own *Rulers of Earth*. "Roy and I talked about this as a big two-parter," Matt explains. "What we're doing is paying off a lot of the ideas of Vastra's Silurian heritage coming back to bite her. There is this ancient power – a Silurian goddess figure, Anura – who she's released at a certain point in the previous box set to deal with a Sontaran threat. But that's opened the door to something even darker and more threatening, which is ancient and buried beneath the earth."

Looking back over *Heritage* as the series reaches its conclusion, Matt feels the characters have been its strength. "It's cemented how great a trio they are, and what great fodder there is in their relationships," he says. "Jenny Flint has been the most mysterious of them all, going just from her TV appearances. But in many of the audio stories, she ends up being the anchor, the one that drives the others forward. The dynamics between the three of them work so well. You can take them into any situation and you know how they'll operate, and that they'll be a solid team.

"Which is why," he adds, "for the end of this first series, it was quite interesting to see what happens when you break them apart, and how they operate when they're separated..." **DWM**

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STARRING

Madame Vastra **Neve McIntosh**
Jenny Flint **Catrin Stewart**
Strax **Dan Starkey**
Jago **Christopher Benjamin**
Smallpiece **Trevor Cooper**
Alice Ayling **Elizabeth Bower**
Edith Renner **Daisy Ashford**
Torquil Jonas **Laurence Dobiesz**
Colton Lewin **John Scougall**
Maude Polwart/Mermaid **Annette Badland**
Tenebrae/Franz Albrecht Stuart **Nicholas Asbury**
Vella **Beth Goddard**

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- *The War Master: Hearts of Darkness* [Eighth Doctor] by David Llewellyn, Lisa McMullin
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- *The Meaning of Red* [Sixth Doctor] by Rod Brown
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- *The Paternoster Gang: Heritage 4* by Matt Fitton, Roy Gill, Paul Morris
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- *Time Lord Victorious: Master Thief/Lesser Evils* [The Master] by Simon Guerrier, Sophie Iles
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Thursday 1 October

- *The Keeper of Traken* [Fourth Doctor] by Terrance Dicks
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- *The Web Planet* [First Doctor] by Bill Strutton
BBC Audio £13.25 (CD), £9 (download)

BOOKS

Thursday 1 October

- *Time Lord Victorious: The Knight, the Fool and the Dead* [Tenth Doctor] by Steve Cole
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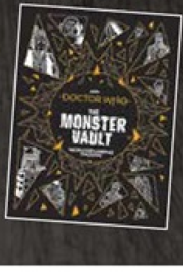
Thursday 22 October



- *The Monster Vault* by Penny CS Andrews, Jonathan Morris
BBC Books £25

MAGAZINES

Wednesday 30 September

- **DWM** Special: Production Design
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Thursday 15 October

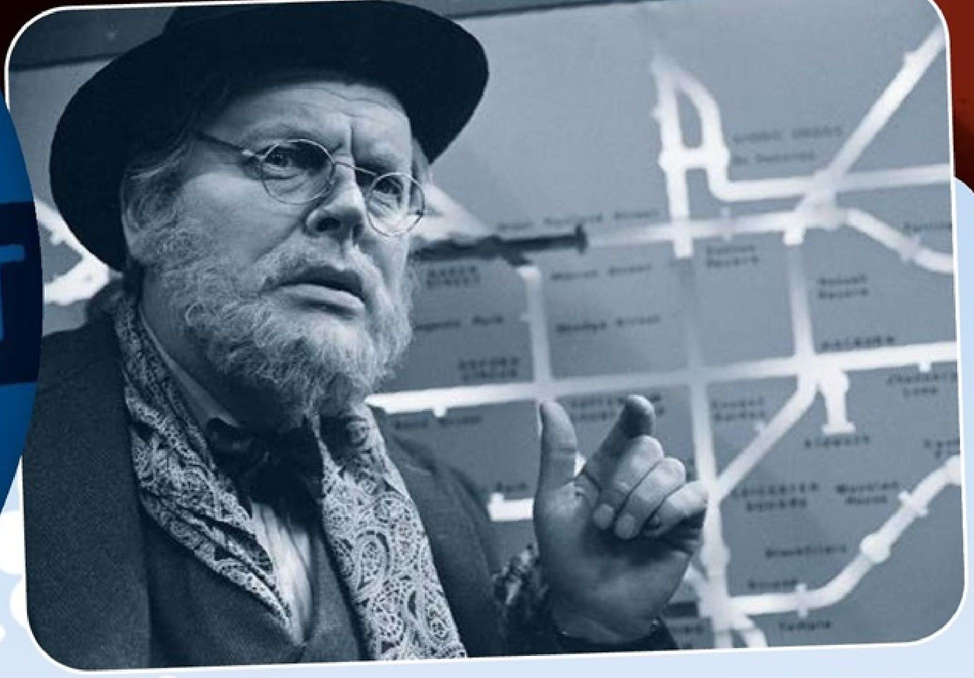
- **DWM** 557 Panini £5.99

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#36: Harold Chorley

The Web of Fear (1968)



Monday 10.00am

"So look," I said, "nobody's got more experience of covering major terror threats hitting the UK than me. Who *exclusively* revealed that DN6 was secretly funded by the Chinese? Me. Who *exclusively* broke the story that WOTAN had, in fact, been covertly reprogrammed by the Stasi as the opening salvo in a plan to topple the West? Yours truly. Who *exclusively* reported that Chameleon Tours was a plot to indoctrinate British youth with Soviet propaganda and send them back to us as sleeper agents? *Nobody* else had these stories, and there's a reason for that."

At this point the man from the electricity board said that this was all very interesting, but he had a lot of meters to read that day and he really needed to get on and read mine.

Fortunately, my argument proved just as persuasive with the MOD bigwigs tasked with choosing a representative of the media to stay in London after the evacuation and cover this whole mysterious deadly fungus business on the ground. Or *under* the ground, rather! (Note to self: use that in intro to first report, it's rather good.)

Over the years I've interviewed a *lot* of important people and I know it doesn't do to waste their time, so I got straight back to the MOD to accept their offer and provide my list of requirements – minimal crew of course (cameraman, boom operator, gaffer, key grip), the hair and make-up girls, my PA, a dressing room and, if possible, a soundproof booth for doing voiceovers.

They told me I could bring a typewriter and a tape recorder.

Anyway, I'm heading down to the military HQ tomorrow. I reckon the Hungarians are behind this one. Don't know why. Call it a hunch.

Tuesday 2.00pm

The operation is based in an old wartime fortress at Goodge Street. Facilities are pretty basic – it's impossible to get anything dry-cleaned, for instance. I shall have to send out for more suits in the next supply run.

There's talk among the soldiers of large furry beasts roaming the Tube tunnels with web guns, which frankly doesn't strike me as the Hungarians' style.

Thursday 11.45am

Truly alarming developments this morning. I was on the phone to my agent and she told me the producers of my show *Chorley Would!* have decided not to pause production while I'm down here. Instead they've moved the whole circus up to ATV's studios and they've got that oily twerp Alastair Fergus filling in for me! They're claiming it's something to do with the advertising slots already having been sold, and how they can't put everyone else out of work for my sake, and a looming economic crisis because London's completely shut down, blah blah blah. But it's blatantly obvious this is *really* about letting me know I'm not irreplaceable.

By a happy coincidence the Current Affairs producer who said he'd see to it I never worked at the BBC again was choked to death by this fungus while changing trains at Tottenham Court Road last week. So I've told my agent to put out some feelers there.

GOODGE STREET

Meanwhile a scientist called Professor Travers tells me the whole of England may be wiped out by this menace. My editor at the *Daily Post* was thrilled when I told him that was a direct quote; he's splashing it over the front page. Tried to call my agent again to see if she can raise my rate, and to suggest pitching a spoken-word album of the recordings I've made down here, but Captain Knight lost his rag with me for "monopolising" our only line to the outside world and I had to hang up. Clearly just wants a cut of the album royalties.

Thursday 6.25pm

Since that Doctor chap turned up, the situation has worsened considerably, and I'm sort of starting to feel it might not be terrorists or foreign powers after all. On sober reflection, I've decided that me being trapped down here and probably being killed by robot Yeti is not in the national interest, so I've slipped away in search of a way out.

But I've been wandering the tunnels for hours. Hiding in the shadows from the creatures. Was thrilled to run into the lovely Shirley MacLaine, who remembered me from an earlier interview, and we chatted very pleasantly for a while. Recorded much of the conversation, which was relaxed and more than a little flirtatious on her side, if I wasn't mistaken. However, it transpired I'd simply been delirious from exhaustion and dehydration and had been talking to a poster of Miss MacLaine the entire time. But still, she was charming.

Thursday 9.15pm

Following the defeat of the malign extraterrestrial Intelligence (very much a collective effort), we emerged to find the mist over London beginning to disperse. I feared what kind of world awaited me up there... but a call to my agent brought relief. Apparently, Fergus made a *total hash* of presenting my show and they can't wait to have me back. Ha!

As told to Eddie Robson

ILLUSTRATION BY BEN MORRIS

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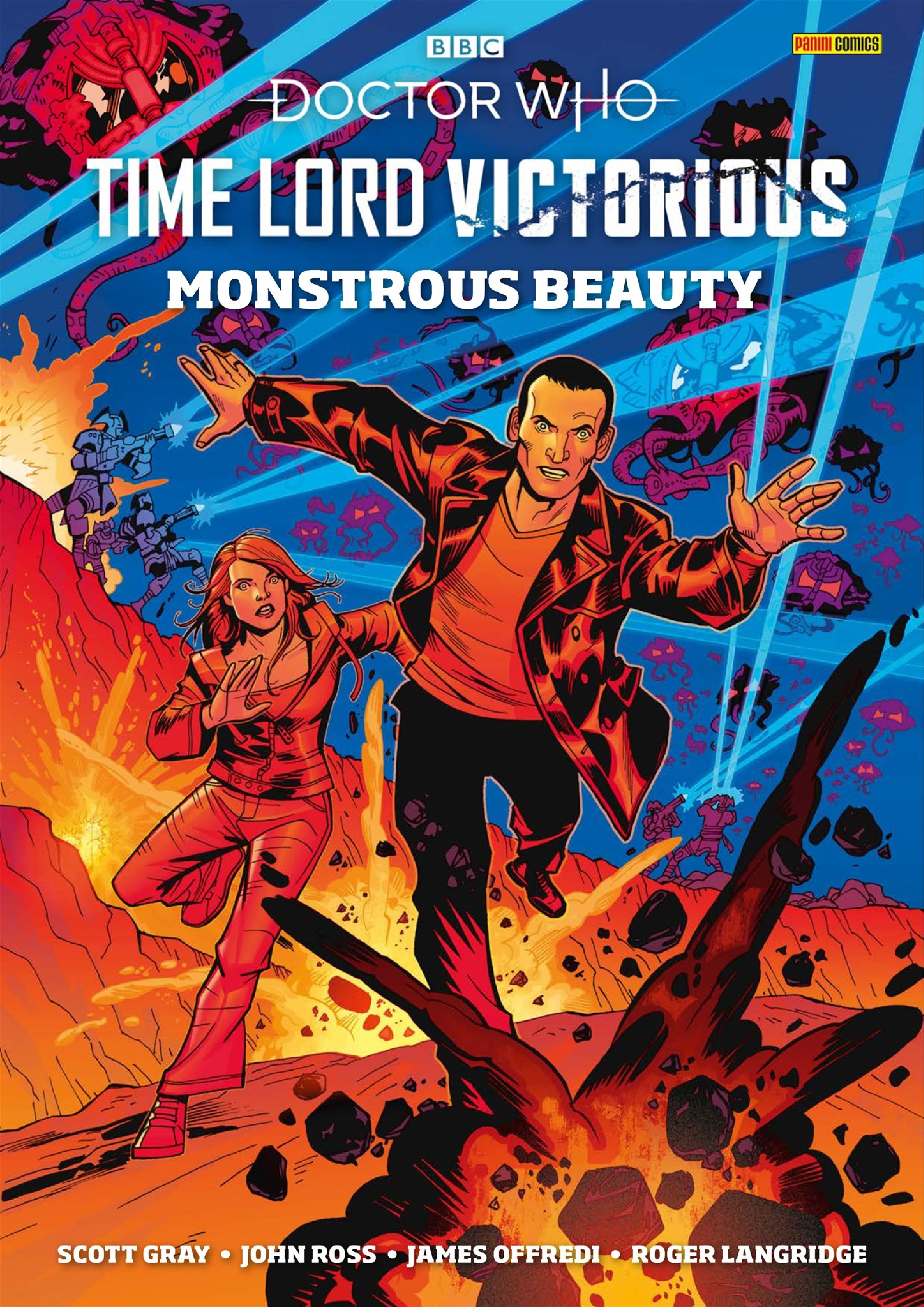

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MONSTROUS BEAUTY

SCOTT GRAY • JOHN ROSS • JAMES OFFREDI • ROGER LANGRIDGE

What did you learn, when you
felt the first wind on your face?
When the warmth of the first
dawn touched your skin?

What did you lose, when the first flower
withered and the first sea dried?

What did you take with you
and what did you leave behind?

Tears of the Kotturuh
from the Ninth Book of the Crimson Spiral
(author unknown)

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MONSTROUS BEAUTY

part one

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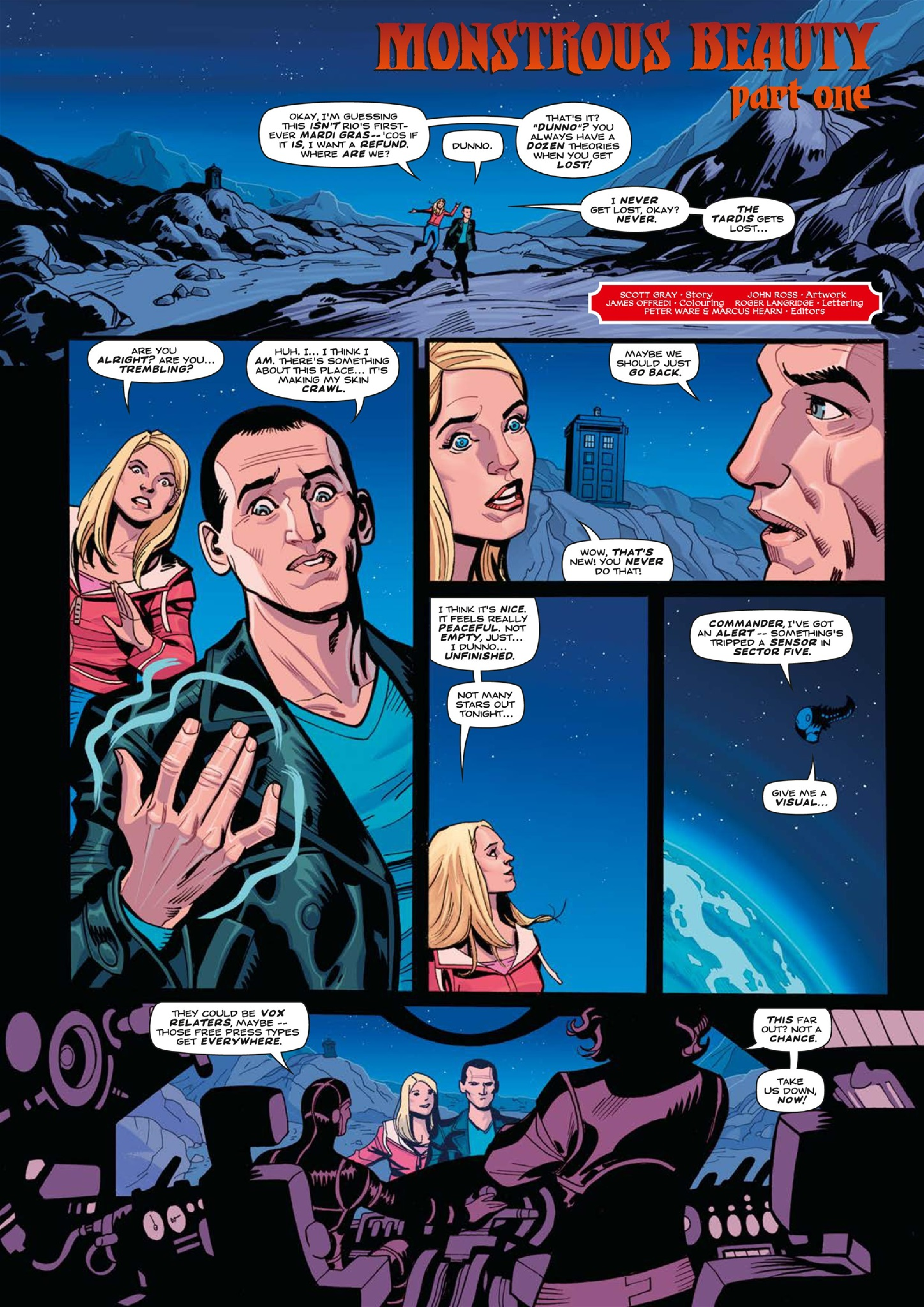
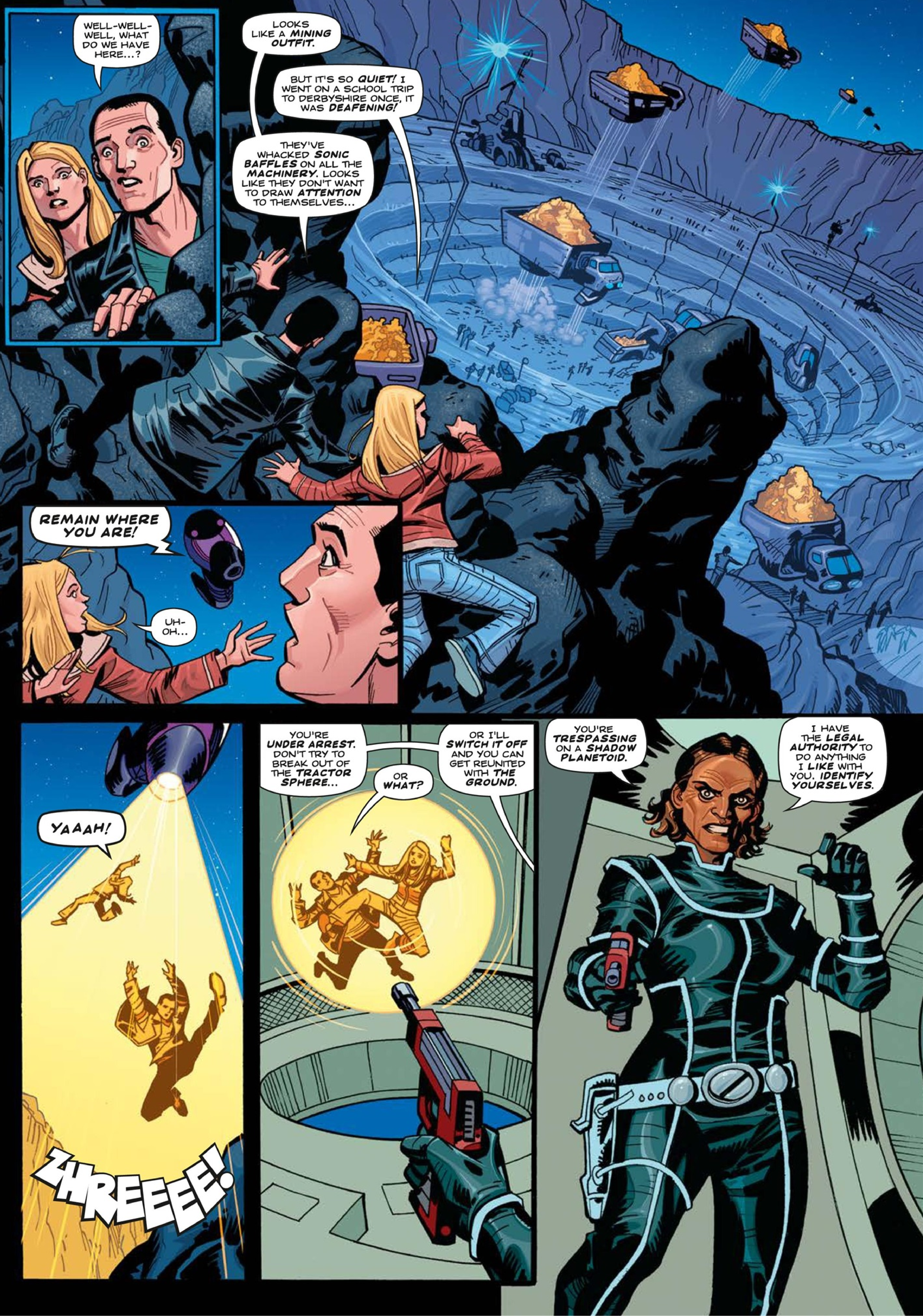
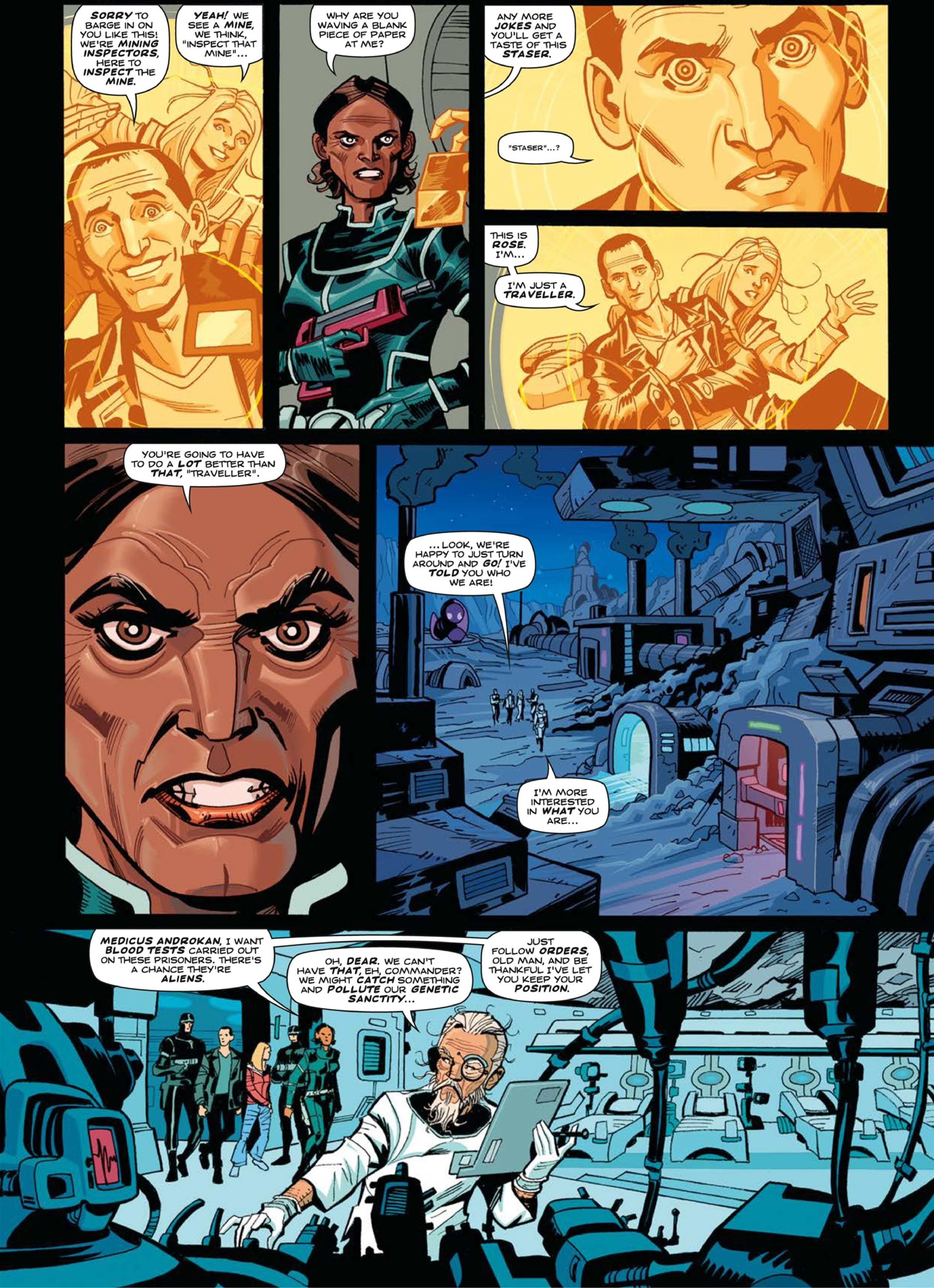
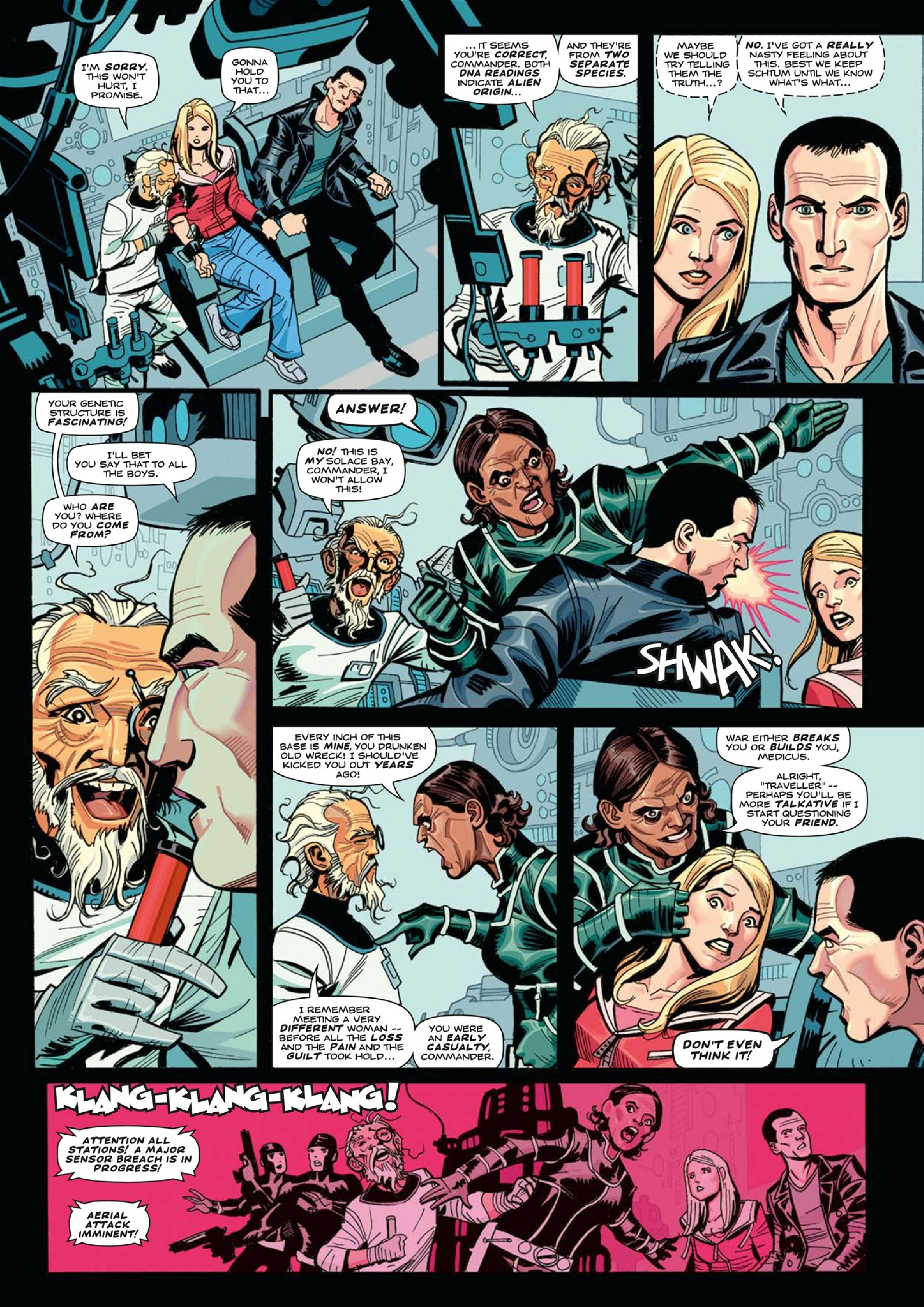
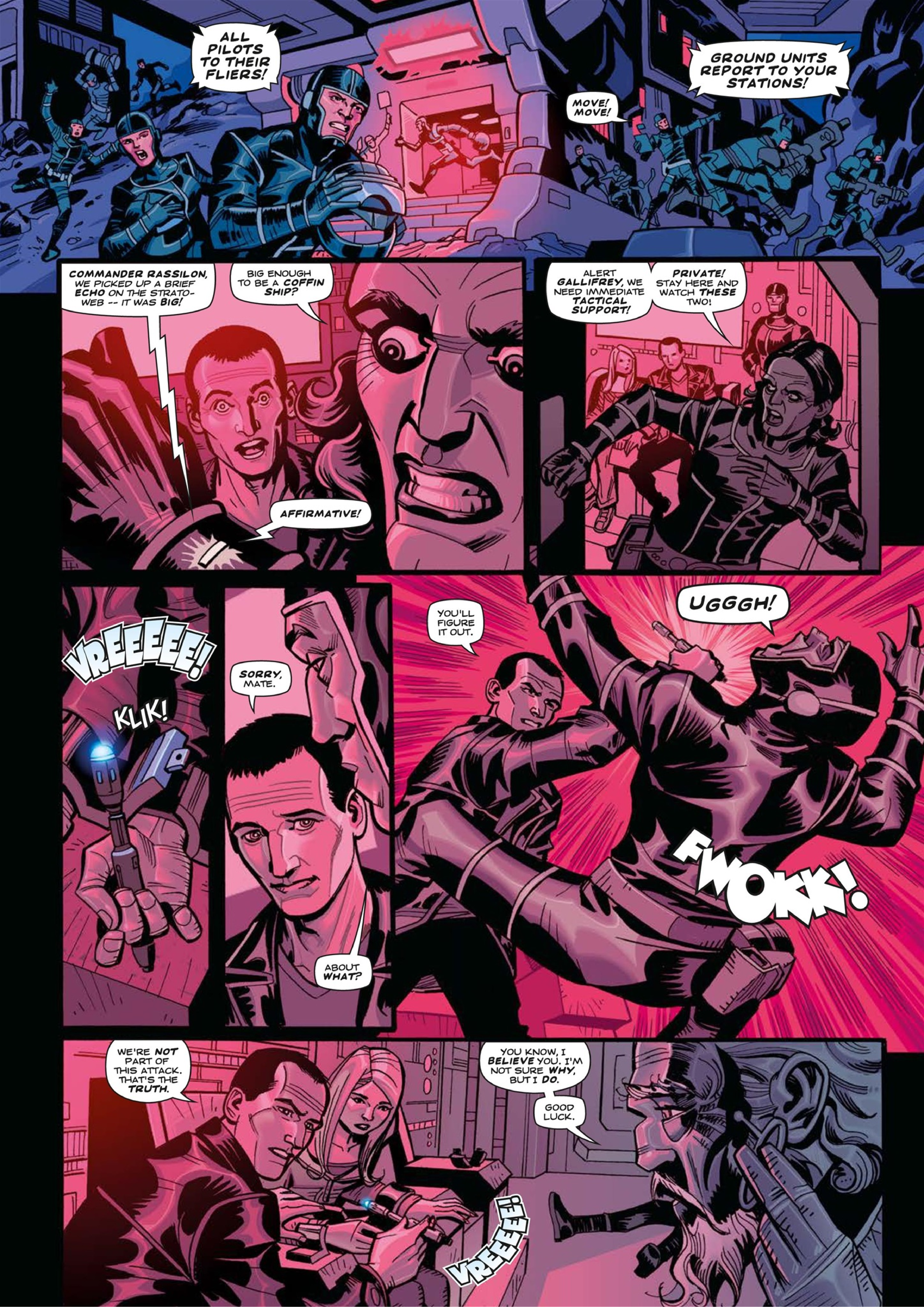
JAMES OFFREDI · Colouring ROGER LANGRIDGE · Lettering
PETER WARE & MARCUS HEARN · Editors

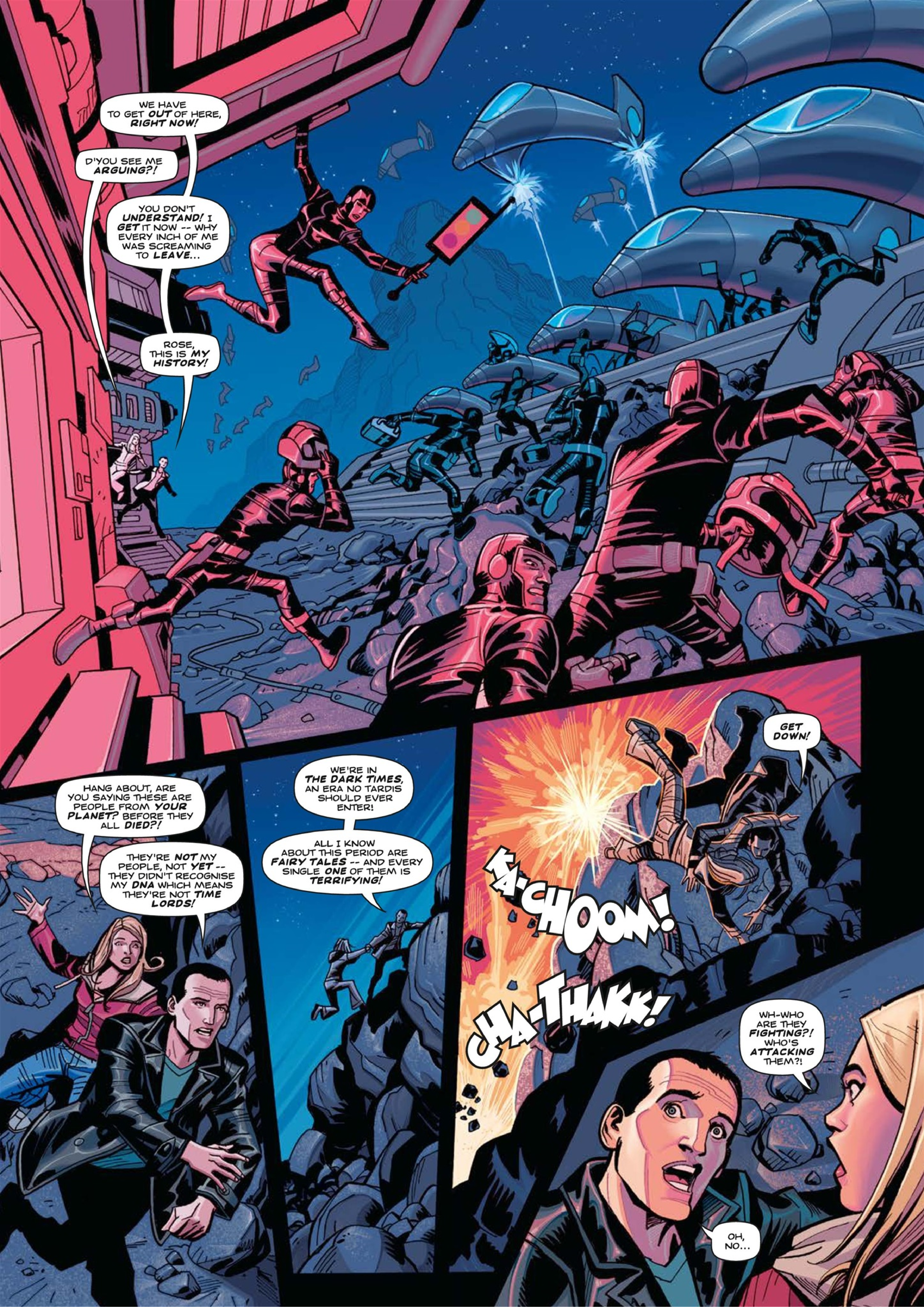

OKAY, I'M GUESSING THIS ISN'T RIO'S FIRST-EVER MARDI GRAS -- 'COS IF IT IS, I WANT A REFUND. WHERE ARE WE?
DUNNO.
THAT'S IT? "DUNNO"? YOU ALWAYS HAVE A DOZEN THEORIES WHEN YOU GET LOST!
I NEVER GET LOST, OKAY? NEVER.
THE TARDIS GETS LOST...
ARE YOU ALRIGHT? ARE YOU... TREMBLING?
HUH. I... I THINK I AM. THERE'S SOMETHING ABOUT THIS PLACE... IT'S MAKING MY SKIN CRAWL.
MAYBE WE SHOULD JUST GO BACK.
WOW, THAT'S NEW! YOU NEVER DO THAT!
I THINK IT'S NICE. IT FEELS REALLY PEACEFUL. NOT EMPTY, JUST... I DUNNO... UNFINISHED.
NOT MANY STARS OUT TONIGHT...
COMMANDER, I'VE GOT AN ALERT -- SOMETHING'S TRIPPED A SENSOR IN SECTOR FIVE.
GIVE ME A VISUAL...
THEY COULD BE VOX RELATERS, MAYBE -- THOSE FREE PRESS TYPES GET EVERYWHERE.
THIS FAR OUT? NOT A CHANCE.
TAKE US DOWN, NOW!

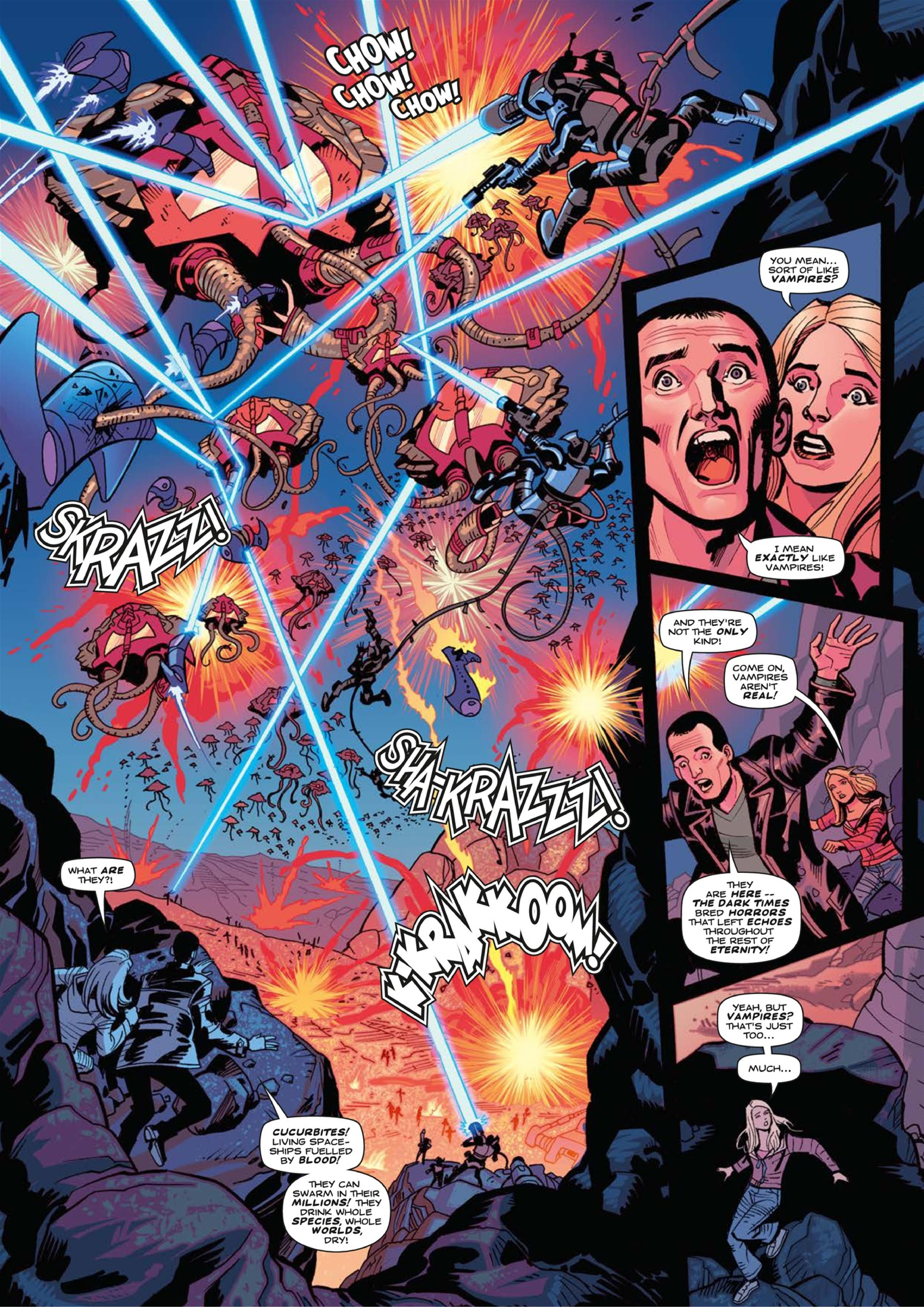

WELL-WELL-WELL, WHAT DO WE HAVE HERE...?
LOOKS LIKE A MINING OUTFIT.
BUT IT'S SO QUIET! I WENT ON A SCHOOL TRIP TO DERBYSHIRE ONCE, IT WAS DEAFENING!
THEY'VE WHACKED SONIC BAFFLES ON ALL THE MACHINERY. LOOKS LIKE THEY DON'T WANT TO DRAW ATTENTION TO THEMSELVES...
REMAIN WHERE YOU ARE!
UH-OH...
YAAAH!
ZHREEEEE!
YOU'RE UNDER ARREST. DON'T TRY TO BREAK OUT OF THE TRACTOR SPHERE...
OR WHAT?
OR I'LL SWITCH IT OFF AND YOU CAN GET REUNITED WITH THE GROUND.
YOU'RE TRESPASSING ON A SHADOW PLANETOID.
I HAVE THE LEGAL AUTHORITY TO DO ANYTHING I LIKE WITH YOU. IDENTIFY YOURSELVES.

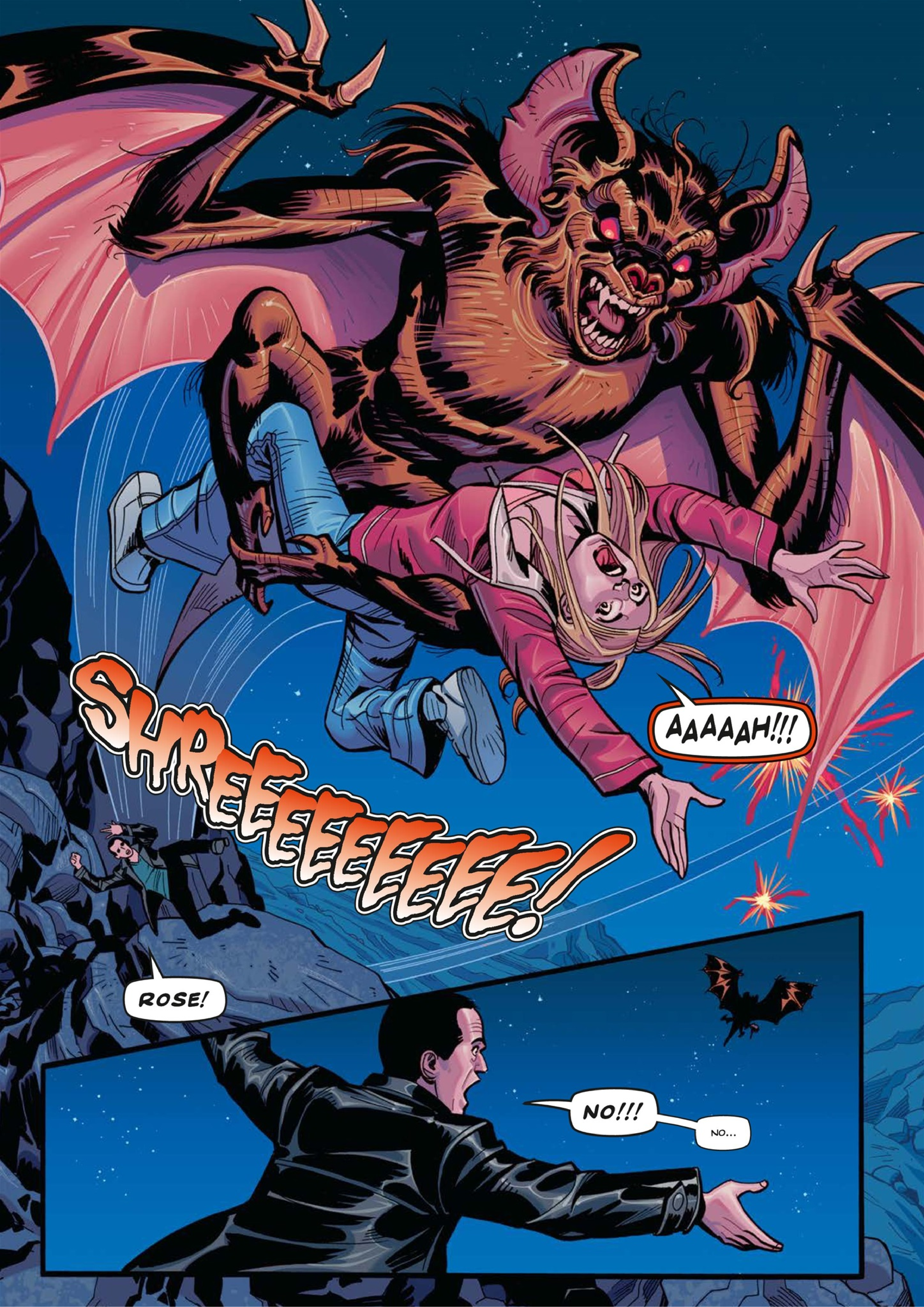

SORRY TO BARGE IN ON YOU LIKE THIS! WE'RE MINING INSPECTORS, HERE TO INSPECT THE MINE.
YEAH! WE SEE A MINE, WE THINK, "INSPECT THAT MINE"...
WHY ARE YOU WAVING A BLANK PIECE OF PAPER AT ME?
ANY MORE JOKES AND YOU'LL GET A TASTE OF THIS STASER.
"STASER"...?
THIS IS ROSE. I'M...
I'M JUST A TRAVELLER.
YOU'RE GOING TO HAVE TO DO A LOT BETTER THAN THAT, "TRAVELLER".
...LOOK, WE'RE HAPPY TO JUST TURN AROUND AND GO! I'VE TOLD YOU WHO WE ARE!
I'M MORE INTERESTED IN WHAT YOU ARE...
MEDICUS ANDROKAN, I WANT BLOOD TESTS CARRIED OUT ON THESE PRISONERS. THERE'S A CHANCE THEY'RE ALIENS.
OH, DEAR. WE CAN'T HAVE THAT, EH, COMMANDER? WE MIGHT CATCH SOMETHING AND POLLUTE OUR GENETIC SANCTITY...
JUST FOLLOW ORDERS, OLD MAN, AND BE THANKFUL I'VE LET YOU KEEP YOUR POSITION.

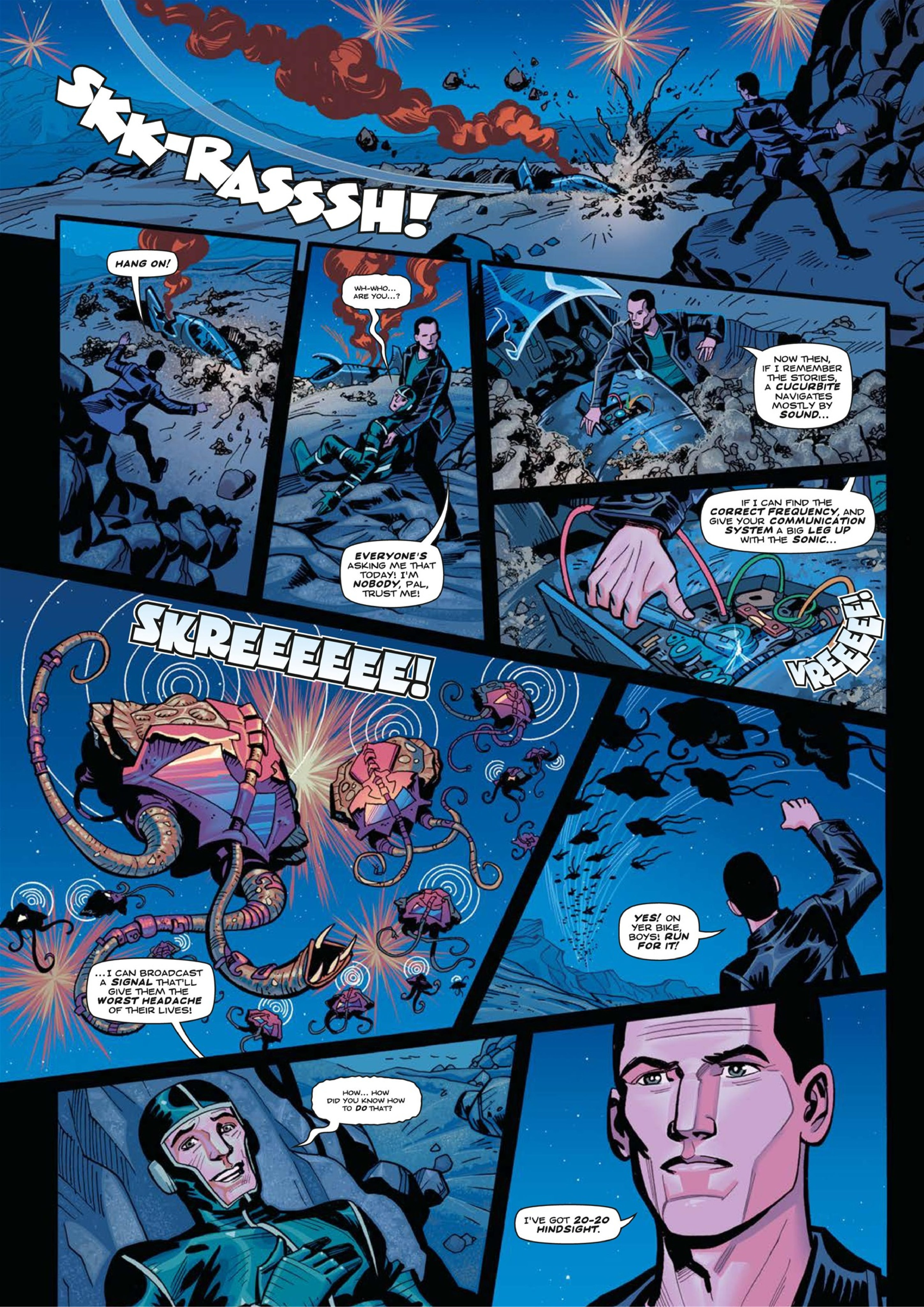

I'M SORRY. THIS WON'T HURT, I PROMISE.
GONNA HOLD YOU TO THAT...
... IT SEEMS YOU'RE CORRECT, COMMANDER. BOTH DNA READINGS INDICATE ALIEN ORIGIN...
AND THEY'RE FROM TWO SEPARATE SPECIES.
MAYBE WE SHOULD TRY TELLING THEM THE TRUTH...?
NO. I'VE GOT A REALLY NASTY FEELING ABOUT THIS. BEST WE KEEP SCHTUM UNTIL WE KNOW WHAT'S WHAT...
YOUR GENETIC STRUCTURE IS FASCINATING!
I'LL BET YOU SAY THAT TO ALL THE BOYS.
WHO ARE YOU? WHERE DO YOU COME FROM?
ANSWER!
NO! THIS IS MY SOLACE BAY, COMMANDER, I WON'T ALLOW THIS!
SHWAK!
EVERY INCH OF THIS BASE IS MINE, YOU DRUNKEN OLD WRECK! I SHOULD'VE KICKED YOU OUT YEARS AGO!
I REMEMBER MEETING A VERY DIFFERENT WOMAN -- BEFORE ALL THE LOSS AND THE PAIN AND THE GUILT TOOK HOLD...
YOU WERE AN EARLY CASUALTY, COMMANDER.
WAR EITHER BREAKS YOU OR BUILDS YOU, MEDICUS.
ALRIGHT, "TRAVELLER" -- PERHAPS YOU'LL BE MORE TALKATIVE IF I START QUESTIONING YOUR FRIEND.
DON'T EVEN THINK IT!
KLANG-KLANG-KLANG!
ATTENTION ALL STATIONS! A MAJOR SENSOR BREACH IS IN PROGRESS!
AERIAL ATTACK IMMINENT!

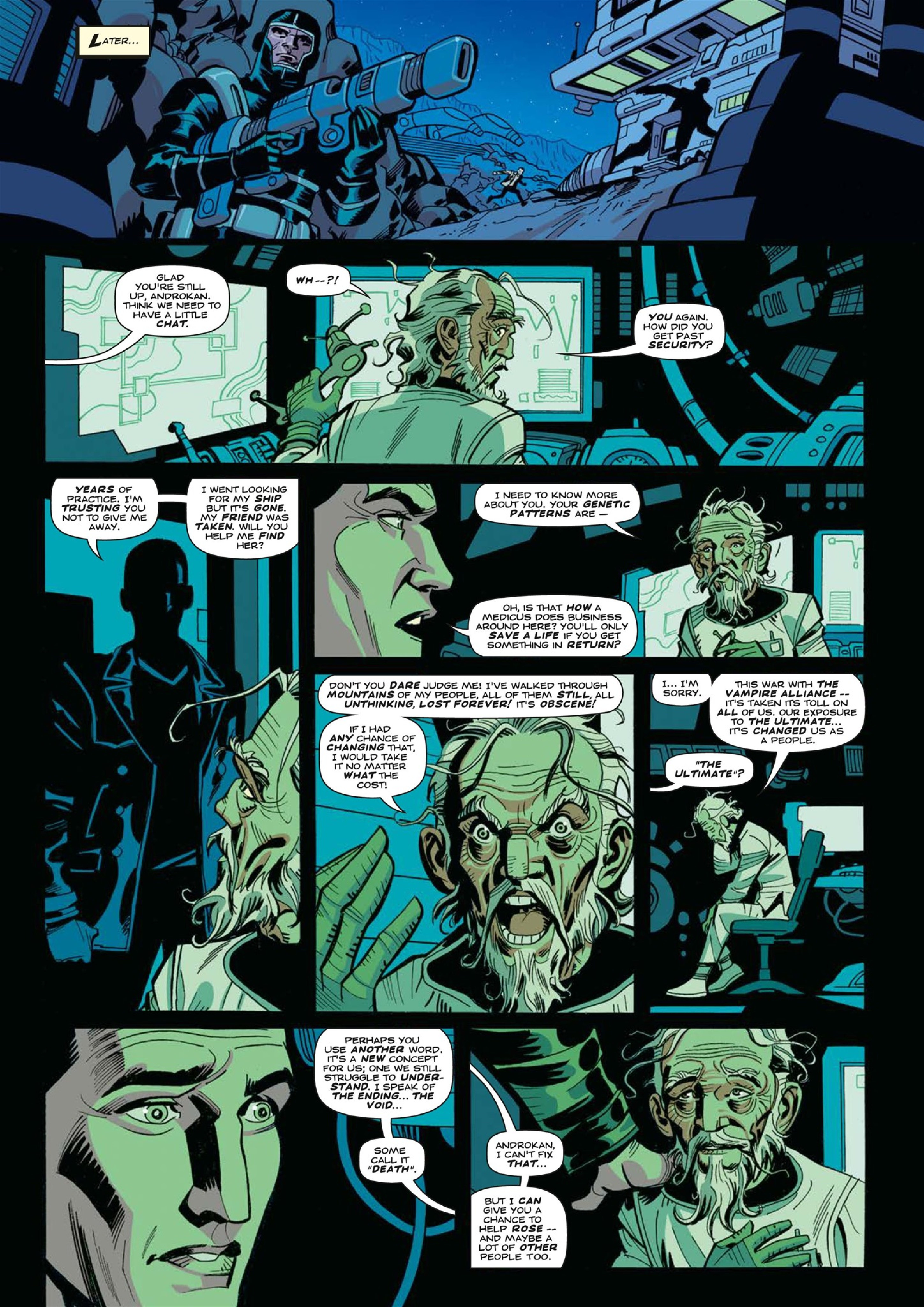

ALL PILOTS TO THEIR FLIERS!
GROUND UNITS REPORT TO YOUR STATIONS!
MOVE! MOVE!
COMMANDER RASSILON, WE PICKED UP A BRIEF ECHO ON THE STRATO-WEB -- IT WAS BIG!
BIG ENOUGH TO BE A COFFIN SHIP?
AFFIRMATIVE!
ALERT GALLIFREY, WE NEED IMMEDIATE TACTICAL SUPPORT!
PRIVATE! STAY HERE AND WATCH THESE TWO!
VREEEEEE!
KLIK!
SORRY, MATE.
ABOUT WHAT?
YOU'LL FIGURE IT OUT.
UGGGH!
FWOKK!
WE'RE NOT PART OF THIS ATTACK. THAT'S THE TRUTH.
YOU KNOW, I BELIEVE YOU. I'M NOT SURE WHY, BUT I DO.
GOOD LUCK.
VREEEEE!

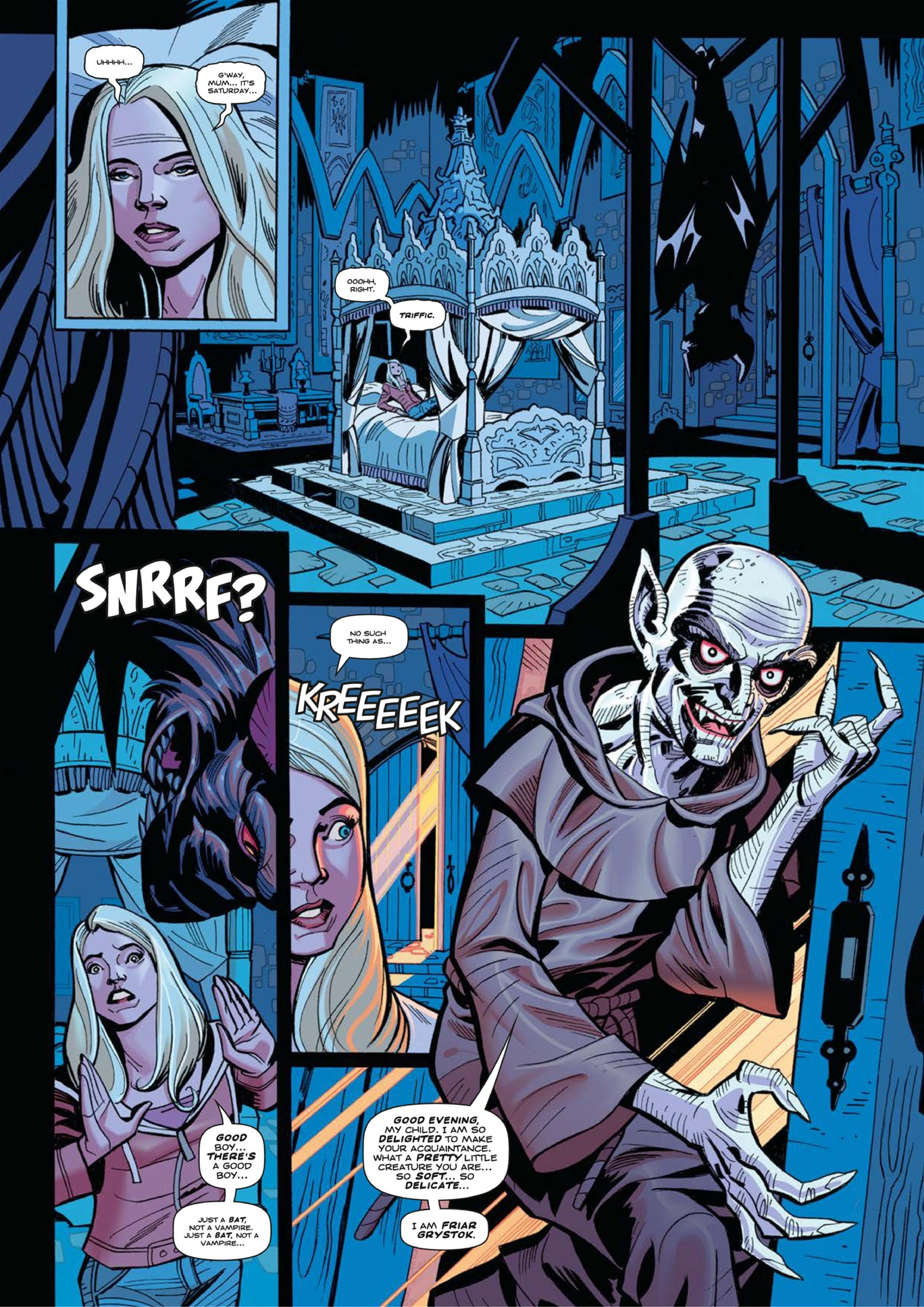

WE HAVE TO GET OUT OF HERE, RIGHT NOW!
D'YOU SEE ME ARGUING?!
YOU DON'T UNDERSTAND! I GET IT NOW -- WHY EVERY INCH OF ME WAS SCREAMING TO LEAVE...
ROSE, THIS IS MY HISTORY!
HANG ABOUT, ARE YOU SAYING THESE ARE PEOPLE FROM YOUR PLANET? BEFORE THEY ALL DIED?!
THEY'RE NOT MY PEOPLE, NOT YET -- THEY DIDN'T RECOGNISE MY DNA WHICH MEANS THEY'RE NOT TIME LORDS!
WE'RE IN THE DARK TIMES, AN ERA NO TARDIS SHOULD EVER ENTER!
ALL I KNOW ABOUT THIS PERIOD ARE FAIRY TALES -- AND EVERY SINGLE ONE OF THEM IS TERRIFYING!
GET DOWN!
KA-CHOOM!
CHA-THAKK!
WH-WHO ARE THEY FIGHTING?! WHO'S ATTACKING THEM?!
OH, NO...

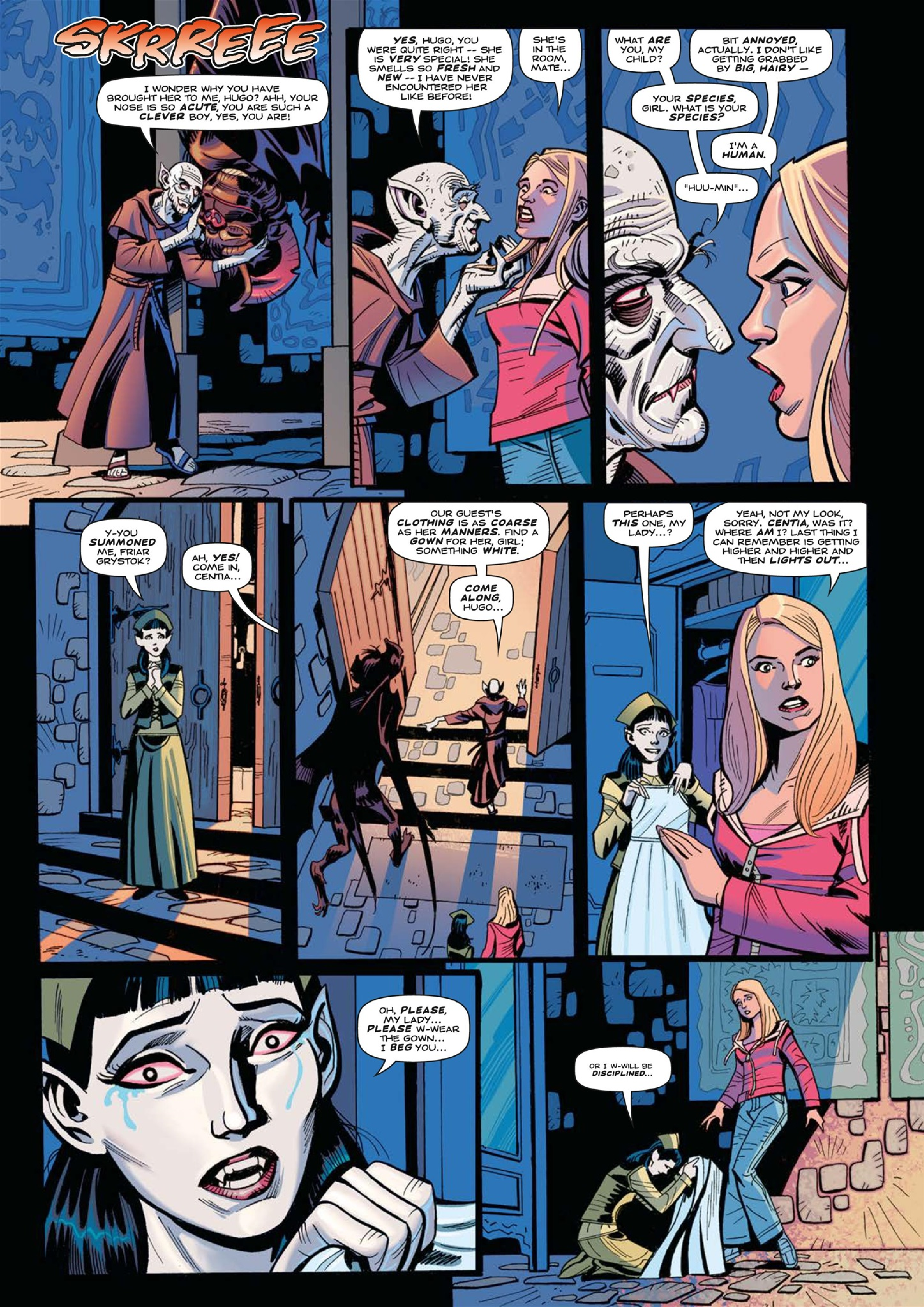

CHOW! CHOW! CHOW!
SKRAZZZ!
SHA-KRAZZZZ!
KRAKOOM!
WHAT ARE THEY?!
CUCURBITES! LIVING SPACE-SHIPS FUELLED BY BLOOD!
THEY CAN SWARM IN THEIR MILLIONS! THEY DRINK WHOLE SPECIES, WHOLE WORLDS, DRY!
YOU MEAN... SORT OF LIKE VAMPIRES?
I MEAN EXACTLY LIKE VAMPIRES!
AND THEY'RE NOT THE ONLY KIND!
COME ON, VAMPIRES AREN'T REAL!
THEY ARE HERE -- THE DARK TIMES BRED HORRORS THAT LEFT ECHOES THROUGHOUT THE REST OF ETERNITY!
YEAH, BUT VAMPIRES? THAT'S JUST TOO...
MUCH...

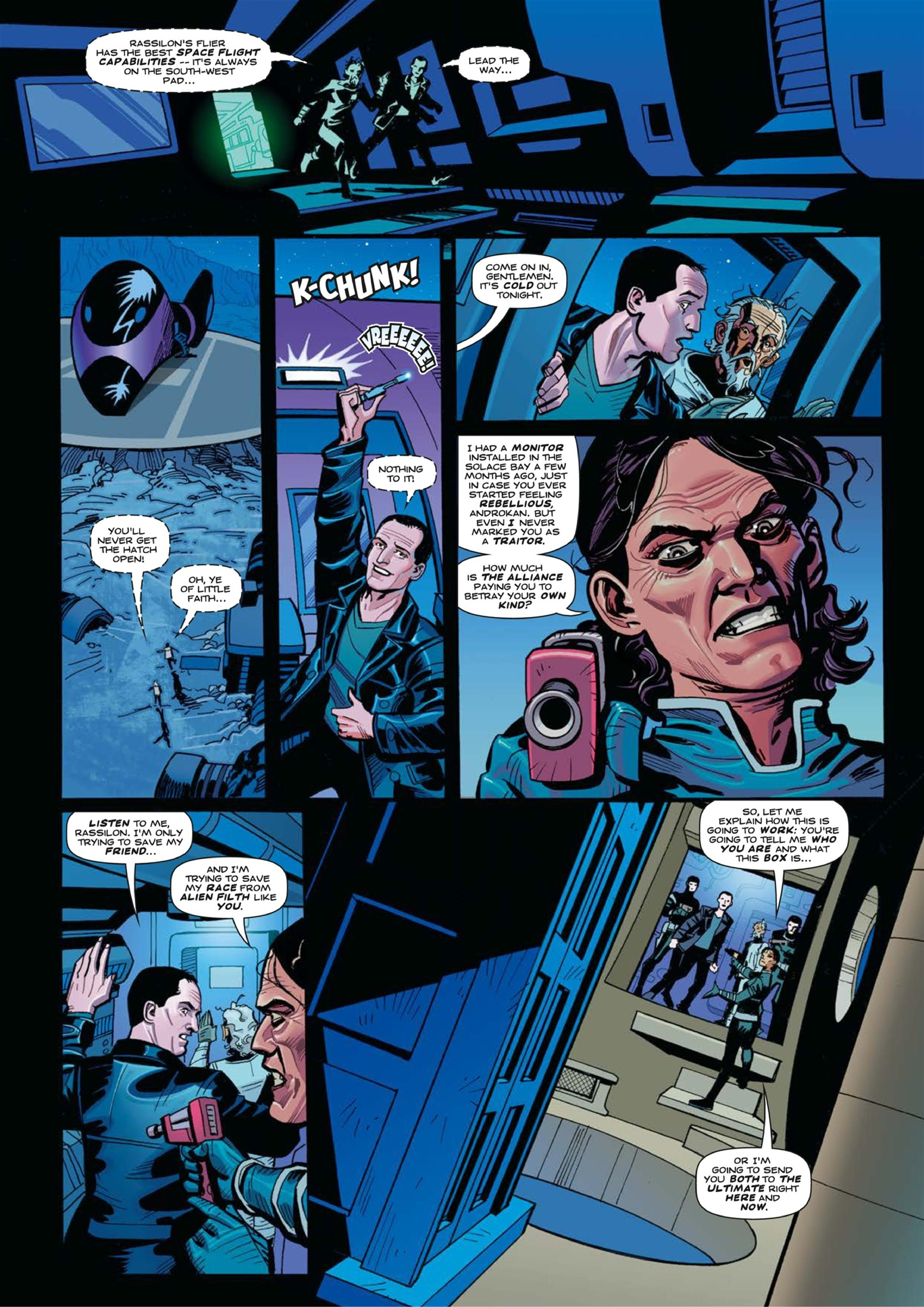

AAAAAH!!!
SHREEEEEEEEEEE!
ROSE!
NO!!!
NO...

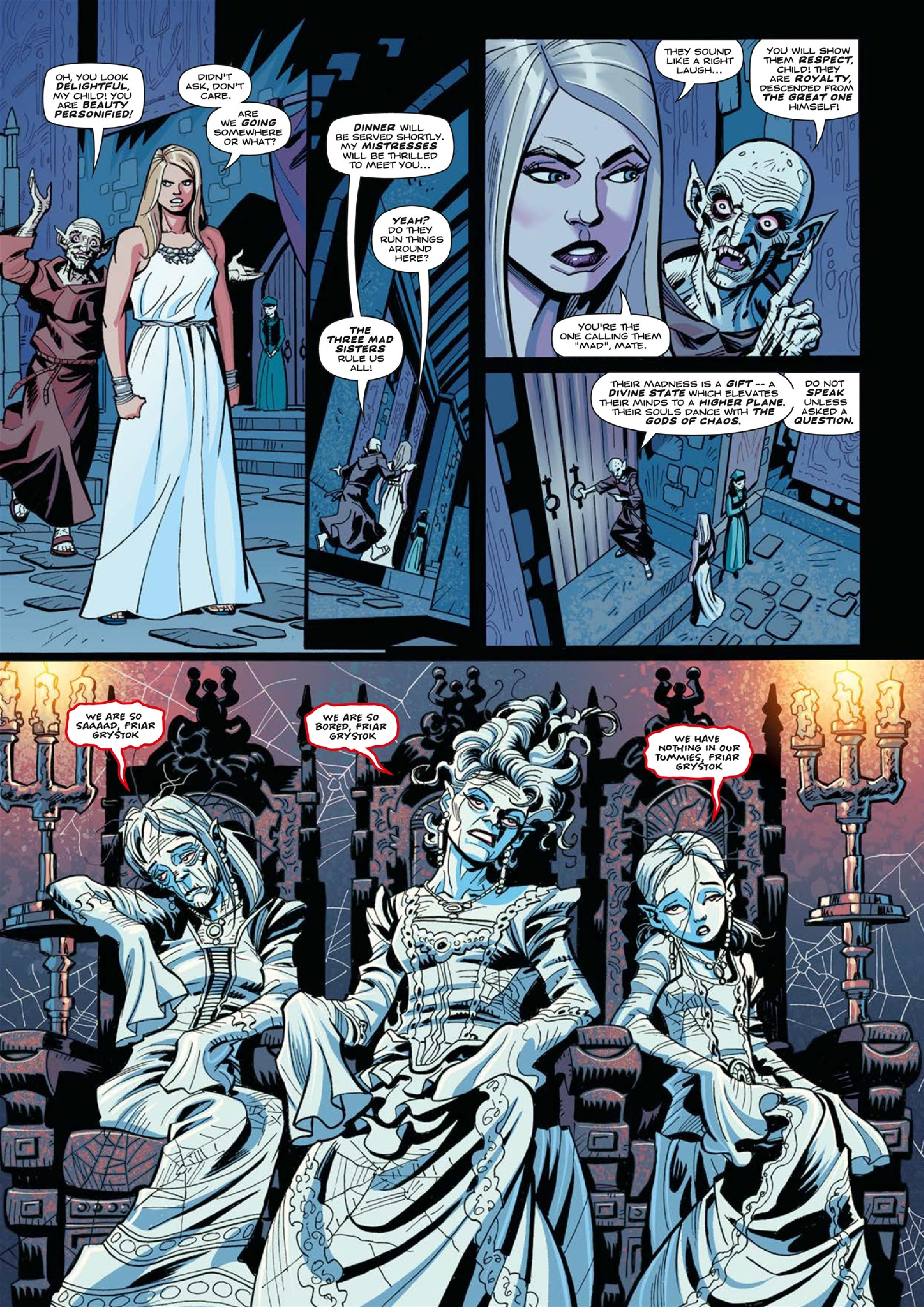

SKK-RASSSH!
HANG ON!
WH-WHO... ARE YOU...?
EVERYONE'S ASKING ME THAT TODAY! I'M NOBODY, PAL, TRUST ME!
NOW THEN, IF I REMEMBER THE STORIES, A CUCURBITE NAVIGATES MOSTLY BY SOUND...
IF I CAN FIND THE CORRECT FREQUENCY, AND GIVE YOUR COMMUNICATION SYSTEM A BIG LEG UP WITH THE SONIC...
VREEEEE!
SKREEEEEEE!
...I CAN BROADCAST A SIGNAL THAT'LL GIVE THEM THE WORST HEADACHE OF THEIR LIVES!
YES! ON YER BIKE, BOYS! RUN FOR IT!
HOW... HOW DID YOU KNOW HOW TO DO THAT?
I'VE GOT 20-20 HINDSIGHT.

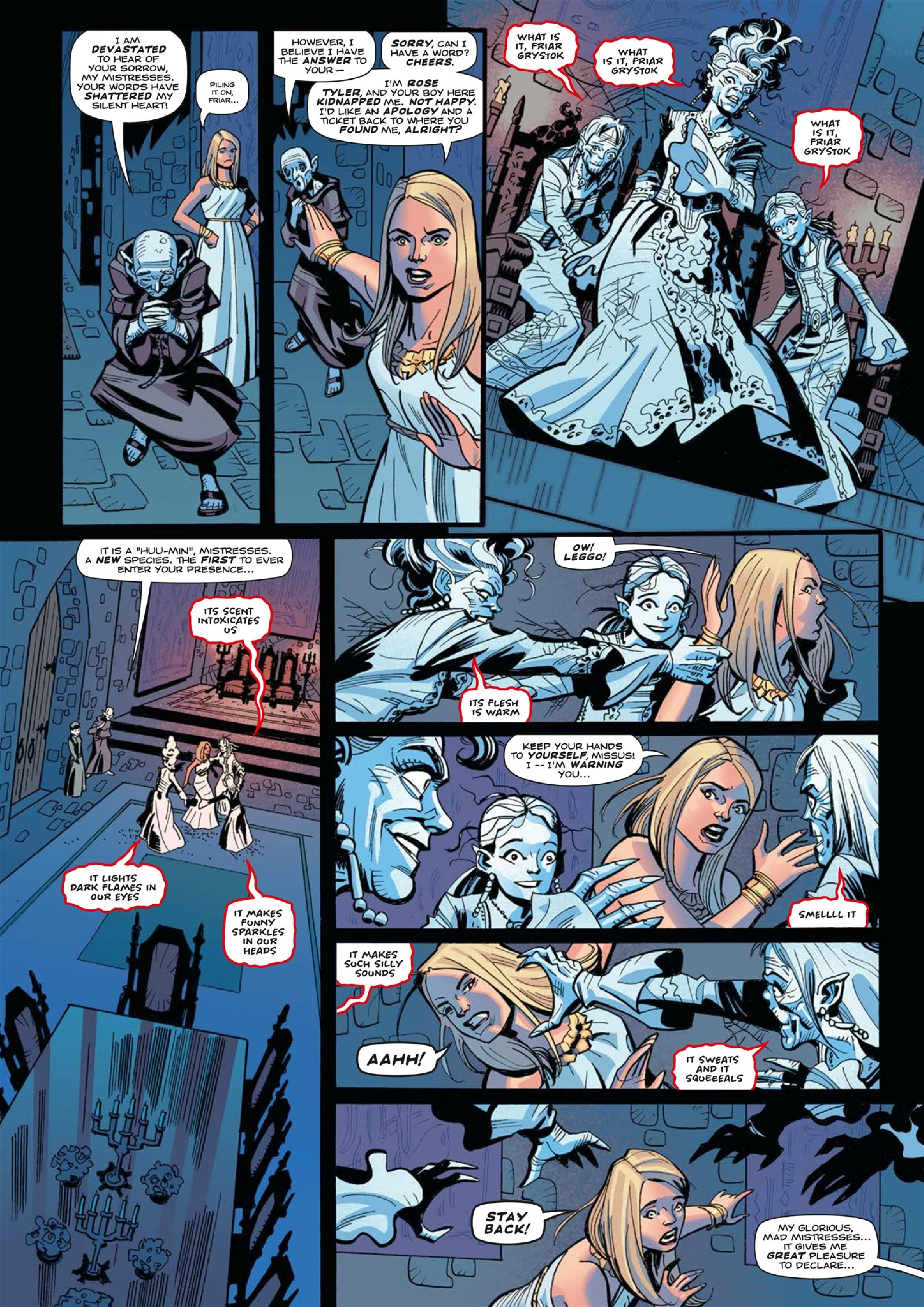

LATER...
GLAD YOU'RE STILL UP, ANDROKAN. THINK WE NEED TO HAVE A LITTLE CHAT.
WH--?!
YOU AGAIN. HOW DID YOU GET PAST SECURITY?
YEARS OF PRACTICE. I'M TRUSTING YOU NOT TO GIVE ME AWAY.
I WENT LOOKING FOR MY SHIP BUT IT'S GONE. MY FRIEND WAS TAKEN. WILL YOU HELP ME FIND HER?
I NEED TO KNOW MORE ABOUT YOU. YOUR GENETIC PATTERNS ARE —
OH, IS THAT HOW A MEDICUS DOES BUSINESS AROUND HERE? YOU'LL ONLY SAVE A LIFE IF YOU GET SOMETHING IN RETURN?
DON'T YOU DARE JUDGE ME! I'VE WALKED THROUGH MOUNTAINS OF MY PEOPLE, ALL OF THEM STILL, ALL UNTHINKING, LOST FOREVER! IT'S OBSCENE!
IF I HAD ANY CHANCE OF CHANGING THAT, I WOULD TAKE IT NO MATTER WHAT THE COST!
I... I'M SORRY.
THIS WAR WITH THE VAMPIRE ALLIANCE -- IT'S TAKEN ITS TOLL ON ALL OF US. OUR EXPOSURE TO THE ULTIMATE... IT'S CHANGED US AS A PEOPLE.
"THE ULTIMATE"?
PERHAPS YOU USE ANOTHER WORD. IT'S A NEW CONCEPT FOR US; ONE WE STILL STRUGGLE TO UNDERSTAND. I SPEAK OF THE ENDING... THE VOID...
SOME CALL IT "DEATH".
ANDROKAN, I CAN'T FIX THAT...
BUT I CAN GIVE YOU A CHANCE TO HELP ROSE -- AND MAYBE A LOT OF OTHER PEOPLE TOO.

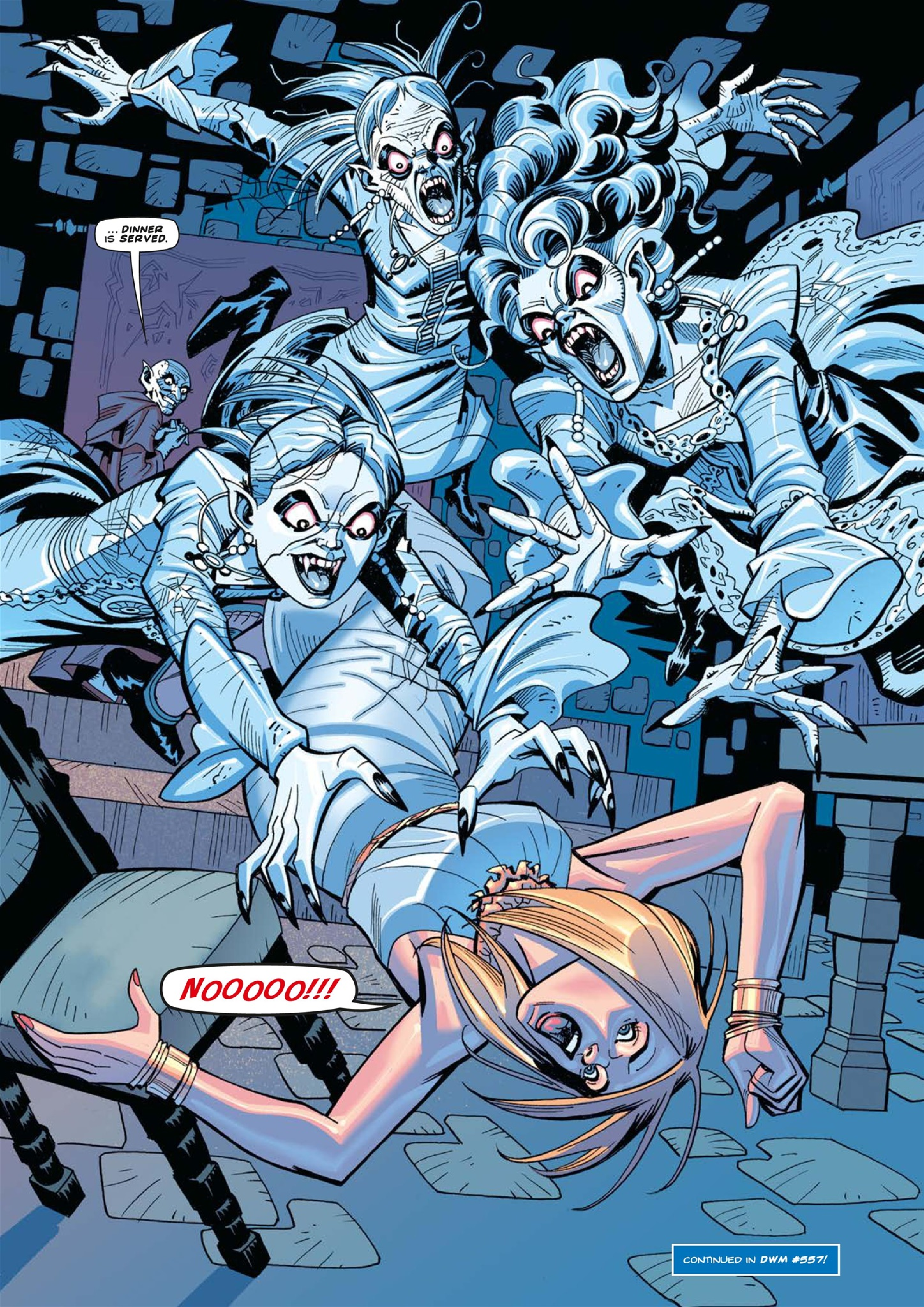

UHHHH...
G'WAY, MUM... IT'S SATURDAY...
OOOHH, RIGHT.
TRIFFIC.
SNRRF?
NO SUCH THING AS...
KREEEEEK
GOOD BOY... THERE'S A GOOD BOY...
JUST A BAT, NOT A VAMPIRE. JUST A BAT, NOT A VAMPIRE...
GOOD EVENING, MY CHILD. I AM SO DELIGHTED TO MAKE YOUR ACQUAINTANCE. WHAT A PRETTY LITTLE CREATURE YOU ARE... SO SOFT... SO DELICATE...
I AM FRIAR GRYSTOK.


SKRREEE
I WONDER WHY YOU HAVE BROUGHT HER TO ME, HUGO? AHH, YOUR NOSE IS SO ACUTE, YOU ARE SUCH A CLEVER BOY, YES, YOU ARE!
YES, HUGO, YOU WERE QUITE RIGHT -- SHE IS VERY SPECIAL! SHE SMELLS SO FRESH AND NEW -- I HAVE NEVER ENCOUNTERED HER LIKE BEFORE!
SHE'S IN THE ROOM, MATE...
WHAT ARE YOU, MY CHILD?
BIT ANNOYED, ACTUALLY. I DON'T LIKE GETTING GRABBED BY BIG, HAIRY —
YOUR SPECIES, GIRL. WHAT IS YOUR SPECIES?
I'M A HUMAN.
"HUU-MIN"...
Y-YOU SUMMONED ME, FRIAR GRYSTOK?
AH, YES! COME IN, CENTIA...
OUR GUEST'S CLOTHING IS AS COARSE AS HER MANNERS. FIND A GOWN FOR HER, GIRL; SOMETHING WHITE.
COME ALONG, HUGO...
PERHAPS THIS ONE, MY LADY...?
YEAH, NOT MY LOOK, SORRY. CENTIA, WAS IT? WHERE AM I? LAST THING I CAN REMEMBER IS GETTING HIGHER AND HIGHER AND THEN LIGHTS OUT...
OH, PLEASE, MY LADY... PLEASE W-WEAR THE GOWN... I BEG YOU...
OR I W-WILL BE DISCIPLINED...


RASSILON'S FLIER HAS THE BEST SPACE FLIGHT CAPABILITIES -- IT'S ALWAYS ON THE SOUTH-WEST PAD...
LEAD THE WAY...
YOU'LL NEVER GET THE HATCH OPEN!
OH, YE OF LITTLE FAITH...
K-CHUNK!
VREEEEEEE!
NOTHING TO IT!
COME ON IN, GENTLEMEN. IT'S COLD OUT TONIGHT.
I HAD A MONITOR INSTALLED IN THE SOLACE BAY A FEW MONTHS AGO, JUST IN CASE YOU EVER STARTED FEELING REBELLIOUS, ANDROKAN. BUT EVEN I NEVER MARKED YOU AS A TRAITOR.
HOW MUCH IS THE ALLIANCE PAYING YOU TO BETRAY YOUR OWN KIND?
LISTEN TO ME, RASSILON. I'M ONLY TRYING TO SAVE MY FRIEND...
AND I'M TRYING TO SAVE MY RACE FROM ALIEN FILTH LIKE YOU.
SO, LET ME EXPLAIN HOW THIS IS GOING TO WORK: YOU'RE GOING TO TELL ME WHO YOU ARE AND WHAT THIS BOX IS...
OR I'M GOING TO SEND YOU BOTH TO THE ULTIMATE RIGHT HERE AND NOW.


OH, YOU LOOK DELIGHTFUL, MY CHILD! YOU ARE BEAUTY PERSONIFIED!
DIDN'T ASK, DON'T CARE.
ARE WE GOING SOMEWHERE OR WHAT?
DINNER WILL BE SERVED SHORTLY. MY MISTRESSES WILL BE THRILLED TO MEET YOU...
YEAH? DO THEY RUN THINGS AROUND HERE?
THE THREE MAD SISTERS RULE US ALL!
THEY SOUND LIKE A RIGHT LAUGH...
YOU WILL SHOW THEM RESPECT, CHILD! THEY ARE ROYALTY, DESCENDED FROM THE GREAT ONE HIMSELF!
YOU'RE THE ONE CALLING THEM "MAD", MATE.
THEIR MADNESS IS A GIFT -- A DIVINE STATE WHICH ELEVATES THEIR MINDS TO A HIGHER PLANE. THEIR SOULS DANCE WITH THE GODS OF CHAOS.
DO NOT SPEAK UNLESS ASKED A QUESTION.
WE ARE SO SAAAAD, FRIAR GRYSTOK
WE ARE SO BORED, FRIAR GRYSTOK
WE HAVE NOTHING IN OUR TUMMIES, FRIAR GRYSTOK


I AM DEVASTATED TO HEAR OF YOUR SORROW, MY MISTRESSES. YOUR WORDS HAVE SHATTERED MY SILENT HEART!
PILING IT ON, FRIAR...
HOWEVER, I BELIEVE I HAVE THE ANSWER TO YOUR —
SORRY, CAN I HAVE A WORD? CHEERS.
I'M ROSE TYLER, AND YOUR BOY HERE KIDNAPPED ME. NOT HAPPY. I'D LIKE AN APOLOGY AND A TICKET BACK TO WHERE YOU FOUND ME, ALRIGHT?
WHAT IS IT, FRIAR GRYSTOK
WHAT IS IT, FRIAR GRYSTOK
WHAT IS IT, FRIAR GRYSTOK
IT IS A "HUU-MIN", MISTRESSES. A NEW SPECIES. THE FIRST TO EVER ENTER YOUR PRESENCE...
ITS SCENT INTOXICATES US
IT LIGHTS DARK FLAMES IN OUR EYES
IT MAKES FUNNY SPARKLES IN OUR HEADS
OW! LEGGO!
ITS FLESH IS WARM
KEEP YOUR HANDS TO YOURSELF, MISSUS! I -- I'M WARNING YOU...
SMELLLL IT
IT MAKES SUCH SILLY SOUNDS
AAHH!
IT SWEATS AND IT SQUEEEALS
STAY BACK!
MY GLORIOUS, MAD MISTRESSES... IT GIVES ME GREAT PLEASURE TO DECLARE...


... DINNER IS SERVED.
NOOOOO!!!

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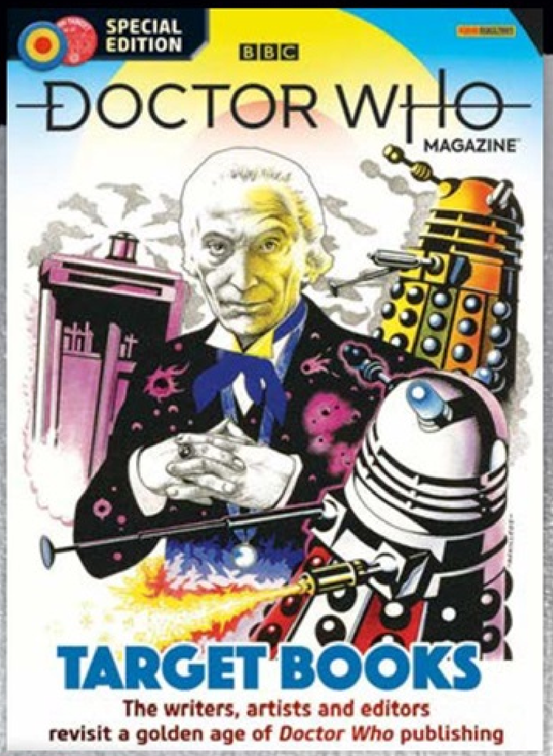
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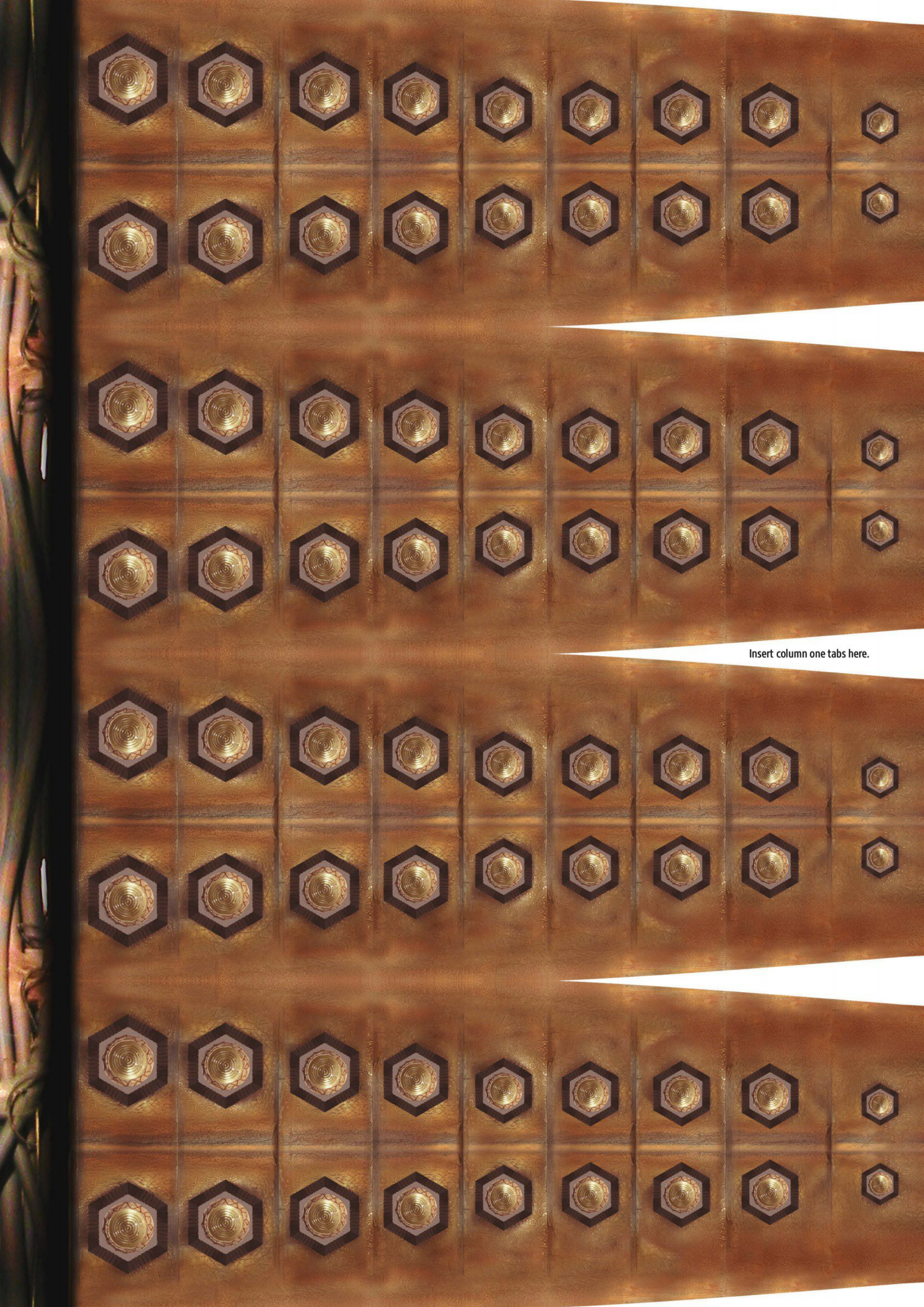

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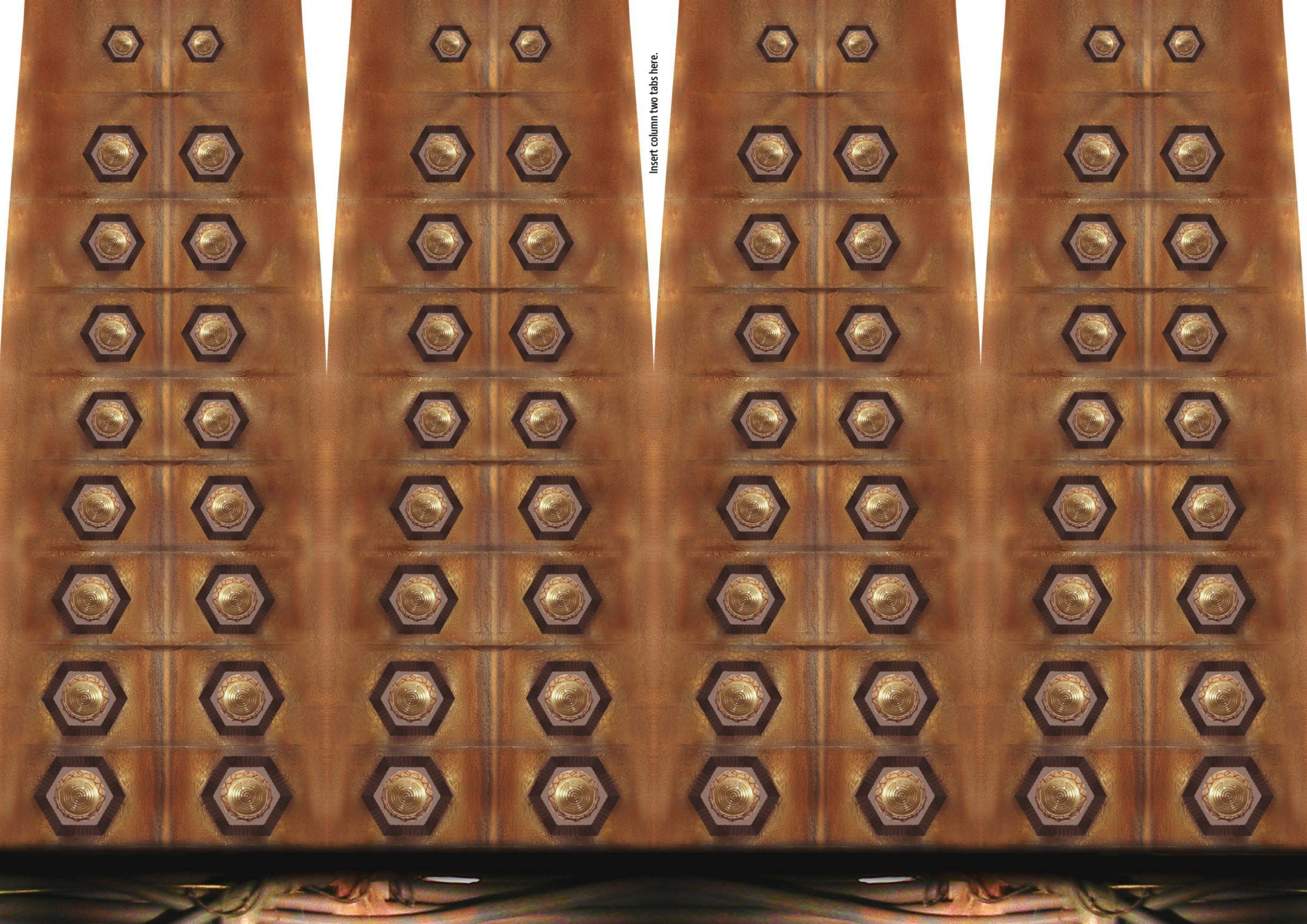

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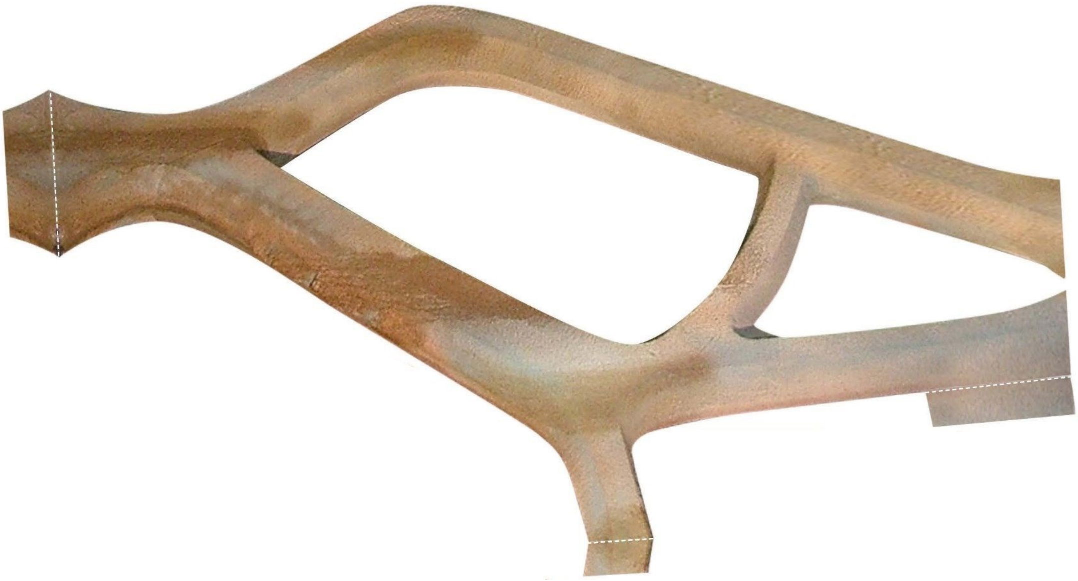

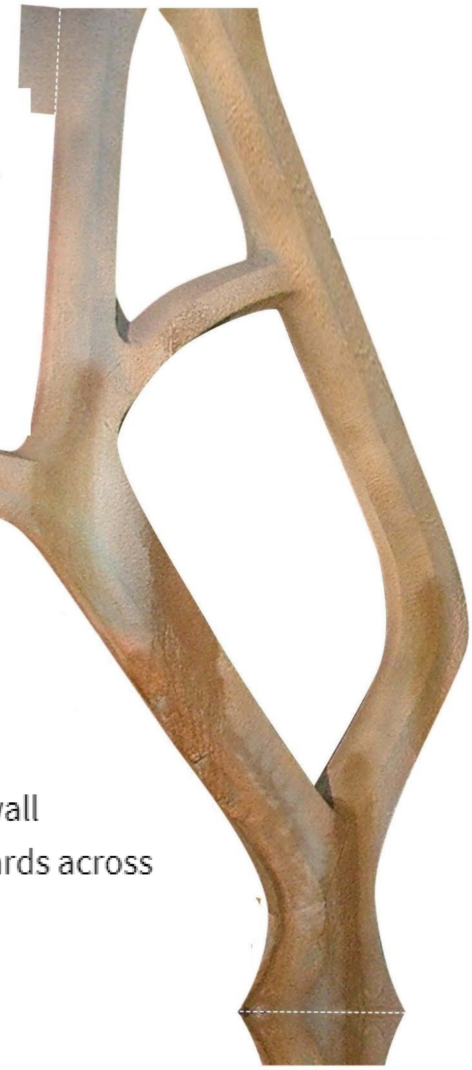

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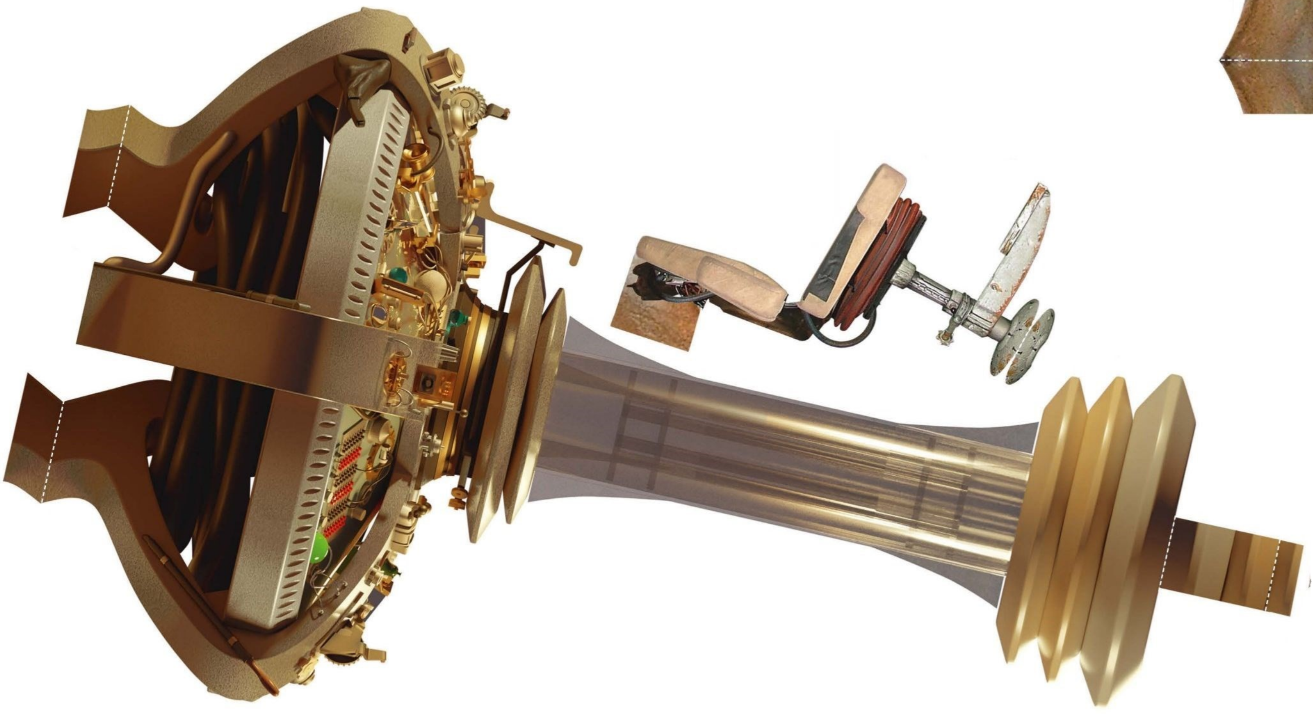

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